

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2352.

SATURDAY, NOVEMBER 23, 1872.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**JUNIOR ASSISTANT in the ROYAL OBSERVATORY, GREENWICH.**—An Open Competition for ONE SITUATION will be held in London on December 10, and following days. A Preliminary Examination will be held in London, Edinburgh, and Dublin, on TUESDAY, the 3rd of December. Limits of age, 18 and 25.—Application for the necessary form should be made at once to the SECRETARY, Civil Service Commission, Cannon-row, London, S.W.

India Office, 27th Sept. 1871.  
**BY ORDER of the SECRETARY of STATE for INDIA in COUNCIL.**

NOTICE is HEREBY GIVEN, that Appointments to the Indian Public Works Department of Assistant-Engineer, Second Grade, Salary Rs. 4,500 (about £301.) per annum, will be available in 1874, for such Candidates as may be found duly qualified.

For further particulars apply, by letter only, to the Secretary, Public Works Department, India Office, S.W.

**PROFESSOR T. HEWITT KEY'S COURSE of LECTURES on 'LANGUAGE, its ORIGIN and DEVELOPMENT' at UNIVERSITY COLLEGE, London, will COMMENCE on THURSDAY, November the 29th, at 3 o'clock, with an Introductory Lecture open to the Public. Fee for the Course of Twenty-five Lectures, One Guinea.**

**OWENS COLLEGE, MANCHESTER.**—The Council propose to appoint an ASSISTANT LECTURER in CHEMISTRY, and Junior Demonstrator in the Chemical Laboratory. The Emoluments of the Office will not be less than 500l. per annum. Candidates are invited to send in applications, in writing, with Testimonials, addressed to the Council, under cover to the Registrar, not later than the 3rd December next.—Further information may be obtained from the Principal, J. G. GREENWOOD, Esq.; or from Professor Benson, Owens College.

J. HOLME NICHOLSON, Registrar.

**INSTITUTE of ACTUARIES.**

ANNUAL EXAMINATIONS in LONDON.

NOTICE is HEREBY GIVEN, that the MATRICULATION EXAMINATION of Associates of the Institute will be held on SATURDAY, the 21st, and the SECOND and THIRD YEARS' EXAMINATIONS on MONDAY, the 23rd December, at the Rooms of the Institute, No. 12, St. James's-square, at Ten o'clock precisely.

Candidates must give Fourteen Days' notice of their intention to present themselves for Examination, in writing, with Testimonials.

All Candidates must have paid their Subscriptions prior to the day of examination.

A Syllabus of the Examinations may be obtained at the Rooms of the Institute.

By Order of the Council,  
RALPH P. HARDY, Hon. Secretaries.

E. A. NEWTON,  
12, St. James's-square, S.W.

**ROYAL AGRICULTURAL SOCIETY of ENGLAND.**

POTATO-DISEASE.

A Prize of 100l., for the best Essay on the Potato-Disease and its Prevention, has been offered by the Right Hon. the Earl Cathcart, President of the Society. Conditions of Competition may be obtained on application to H. M. JENKINS, Secretary.

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F. W. MAYNARD, Secretary.

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The ensuing Term will commence on Thursday, the 23rd day of January next. Boarders to return the previous afternoon.

For particulars, apply to the Head Master, or to the Secretary, Major Garrard, The College, Eastbourne.

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SATURDAY—Ninth Saturday Concert, at 3; Billiard Match, at 5.

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Let us briefly examine what was the general law which regulated all alliterative metres. Syllables of identical sound and following each other at regular intervals invariably bring about the harmonious unison of a couplet. The Icelandic language possessed a much stricter rule of alliteration than the Anglo-Saxon. In the former it was absolutely requisite that the first line of a couplet should possess two alliterative syllables; the second line being rigorously enchainé to it from the necessity that its initial letter should reiterate the preceding alliteration. The only modification of this latter rule was, that occasionally a short syllable was allowed to precede it. To make this sort of structure clear, we will quote two lines from a fourteenth-century Icelandic poem:

Skapan ok fœðing skirn ok pryði  
Skýsend full, at betri er gulli.

The chief distinction between this metre and that in use amongst the Anglo-Saxons was that here we find a strict regulation as to the number of times the alliteration may be employed. Not only was it forbidden to exceed or fall short of the three alliterative accents, but these must also succeed each other at stated periods.

The Anglo-Saxons allowed themselves more latitude. They sometimes only employed two alliterative syllables in couplets of four, five, and even six accents, while, on the other hand, they would not scruple to exceed the number of three. The opening lines of 'Piers Ploughman' may, however, be cited as the more regular specimen of alliteration:—

In a somer seson  
When softe was the sonne,  
I shoop me into shroudes  
As I a sheep weere,

In habit as a heremite,  
Unholy of werkes,  
Wente wide in this world  
Wondres to here.

It is manifest that Mr. Morris has greatly improved on this measure. Under his hands it has assumed statelier proportions. The rise and fall of its sound-waves have acquired a more majestic sweep. The fusion of the two short lines of a couplet, as formerly used, into one, thus obtaining four accents in a single line, at once gives more scope to narrative, and allows of more freedom in the employment of the alliteration.

It would be impossible here to enter into the minutiae of Mr. Morris's treatment of alliteration, and of his deviation from the old writers in this respect. A few points that have struck us most may, however, be briefly enumerated here. Mr. Morris does not confine himself to the three customary alliterative syllables in a couplet. An exquisite specimen of this kind may, however, stand here:—

It shall change, we shall change, as through rain and  
through sunshine  
The green rod of the rose-bough to blossoming changeth.

A slighter alliteration, as here in "bough" and "blossoming," is so repeatedly to be met with in the track of the principal one, that it cannot be imputed to accident, and often enhances the melodious beauty of the verse. The alliteration is not always confined to a couplet, but is sometimes arranged in metrical clauses, from one and a half to two or three lines, apparently in harmony with the spirit of the narrative. For example:—

Thou hast followed my banner amidst of the battle,  
And seen my face change to the man that they fear,  
Yet found me not fearful nor turned from beholding.

Occasionally, we find a double alliteration of double consonants, which has a very fine effect, as thus:—

There is a place in the world, a great valley,  
That seems a green plain from the brow of the moun-  
tains.

And again:—

By thy fair wife, long dead, and thy sword-smitten  
children,  
By thy life without blame, and thy love without blemish.

Sometimes a single line will contain a complete alliterative verse, as thus:—

O woe, woe is me that I may not awaken!

As a splendid example of the general character of the metre, we will quote the following lines:—

Who shall ever forget it? the dead face of thy father,  
And thou in thy fight-battered armour above it,  
Mid the passion of tears long held back by the battle;  
And thy rent banner o'er thee, and the ring of men  
mail clad,

Victorious to-day, since their ruin not a spear-length  
Was thrust away from them.—Son, think of thy glory,  
And e'en in such wise break the throng of these devils!

Here, it appears to us, we detect an admirable innovation on the old system. This consists in the rise of a new alliterative wave before the preceding one has completely subsided, and produces an inexpressibly rich and far-reaching echo of sounds. By such means the sense is thrown into vivid relief. We not merely realize a scene, or an image, by means of a mental effort, but are brought into an immediate sensuous contact with it. Triumphs of this kind are of the essence of poetry. The least sensitive ear must, in the verses above cited, become conscious of the strong forcible colouring which the use of alliteration imparts to the descrip-  
tion.

A metre which possesses such remarkable rhythmical capacities, while at the same time it allows the poet almost the latitude of prose, might have been chosen as the appropriate form for an English Iliad, had we any such. It certainly seems to possess, to a greater extent than blank verse, the quality of minutely assimilating its modulation to every gradation of the thought which it clothes.

We must not forget here to point out the crowning beauty of this poem—its songs. They are based on the same metrical arrangement as the other portions, excepting that rhyme is superadded. This at once transforms narrative into lyrical poetry. The melodiousness of their liquid numbers makes them unique of their kind. We select the shortest, that it may answer for the rest:—

*Love is Enough:* though the World be a-waning,  
And the woods have no voice but the voice of com-  
plaining.

Though the sky be too dark for dim eyes to discover  
The gold-cups and daisies fair blooming thereunder,  
Though the hills be held shadows, and the sea a dark  
wonder,

And this day draw a veil over all deeds passed over,  
Yet their hands shall not tremble, their feet shall not  
falter;

The void shall not weary, the fear shall not alter  
These lips and these eyes of the loved and the lover.

Turn we now to the story. In celebration of the marriage of an emperor and empress a Morality is performed. A pair equally happy, although they be but humble peasant-folk, Giles and Joan, look on wonder-eyed from amidst the throng of people. The bride is held up in the crowd by the goodman, and their naïve remarks form a charming introduction, as likewise the couple charmingly conclude the poem, by settling that they will invite the player-king and player-maiden, who are also a newly-wedded pair, to their homestead, and treat them there to the best cheer.

In the Morality itself, in harmony with the character of that species of mediæval play, we find one allegorical personage introduced. It is Love, who appears under various disguises,—as a king, as a pilgrim, as a maker of pictured cloths,—and who might be regarded as the real hero of the play, considering how completely he triumphs over its ostensible one, King Pharamond. This king, the liberator of his country, whose five years' reign has been distinguished by the most glorious achievements, falls unaccountably into a strange deathlike lethargy. It avails not that by order of the physicians he is taken on board ship, or induced to assist at the tournament or the hunt; for even should a momentary gleam of animation sparkle up, it straightway is quenched again, and leaves him "with no life in his lips," says the deeply-concerned Oliver, his foster-father, who likened him rather

To King Nimrod carved fair on the back of the high-  
seat  
When the candles are dying, and the high moon is  
streaming  
Through window and luffer white on the lone pave-  
ment,  
Whence the guests are departed in the hall of the  
palace.

At last, in his garden, with none but the lilies for listeners, the King, partly roused from his trance, reveals to Master Oliver the secret of his malady. He loves, but the loved one has appeared to him in dreams only. He proceeds to describe how

Five years are passed over since in the fresh dawning  
On the field of that fight I lay wearied and sleepless,

Till slumber came o'er me in the first of the sunrise;  
Then as there lay my body rapt away was my spirit,  
And a cold and thick mist for awhile was about me,  
And when that cleared away, lo, the mountain-walled country

'Neath the first of the sunrise in e'en such a spring-tide  
As the spring-tide our horse hoofs that yestereve  
trampled;

By the withy-wrought gate of a garden I found me,  
'Neath the goodly green boughs of the apple full-  
blossomed;

And fulfilled of great pleasure I was as I entered  
The fair place of flowers, and wherefore I knew not.  
Then lo, mid the birds' song a woman's voice singing,  
Five years passed away, in the first of the sunrise.

Since then through all the turmoil and strife  
Of his stormy glorious career, the vision of  
her remains in his heart. As great armies  
fell back before the rumour of his coming,  
and freed cities welcomed his entrance, it  
ever seemed to him that she beckoned him  
onward, and over and over again his spirit  
met her in that same "mountain-walled  
country," with its green plain and narrow gorge,  
"fulfilled by a black wood of yew-trees." But  
when his empire was well established, every  
invader conquered, the vision seemed to fade,  
while his longing grew but the more eager  
and fierce. At last, but a month from the  
time he is speaking, he found himself once  
again

Fulfilled of all joy at the edge of the yew-wood;  
Then lo, her gown's flutter in the fresh breeze of  
morning,

And slower and statelier than her wont was aforetime,  
And fairer of form, toward the yew-wood she wended.  
But woe's me! as she came and at last was beside me,  
With sobbing scarce ended her bosom was heaving,  
Stained with tears was her face, and her mouth was  
yet quivering

With torment of weeping held back for a season.  
Then swiftly my spirit to the King's bed was wafted,  
While still toward the sea were her weary feet wending.  
—Ah, surely that day of all wrongs that I hearkened,  
Mine own wrongs seemed heaviest and hardest to  
bear—

Mine own wrongs and hers—till that past year of  
ruling  
Seemed a crime and a folly. Night came, and I saw  
her

Stealing barefoot, bareheaded, amidst of the tulips  
Made grey by the moonlight: and a long time Love  
gave me

To gaze on her weeping. Morn came, and I wakened—  
I wakened and said:—Through the World will I  
wander,

Till either I find her, or find the World empty.

The upshot of this is, that he and his foster-  
father start in quest of the dream-land and  
dream-maiden. And three weary years of  
seeking have elapsed before we meet them  
again in a forest among the hills of a foreign  
land. The King has fallen sick, and well-nigh  
despairs of success. Nevertheless, they journey  
on once again, till Pharamond, quite exhausted,  
feels his limbs fail under him, and sinks down  
on the highway, which is covered by a thick  
mist. Oliver, sorely troubled, departs in search  
of help; for, the mist growing lighter,

There come sounds through its dulness,  
The lowing of kine, or the whoop of a shepherd,  
The bell-wether's tinkle, or clatter of horse-hoofs.  
A homestead is nigh.

While he is gone, Love himself approaches  
the King; they hold converse together, inter-  
rupted by delicious snatches of song, during  
which the latter again falls asleep. Then at  
last Azalais, the dream-girl, draws near. Love  
departs joyful, and she, seeing him lying there  
by the wayside, with

—beauty sore blemished  
By sorrow and sickness, and for all that the sweeter,  
stoops down and kisses him.

Thus the long quest is ended. The seeker  
has found the sought, the lover his loved  
one. But still there is no peace for him. The  
memory of the kingdom he has left, of the  
vacant throne, of his people yearning to see  
his face again, now that his desire is at-  
tained, comes back to him once more, drawing  
him thither. He therefore returns across  
the sea with his faithful Oliver. But his  
city knows him no more, and he discovers  
"that much may be forgot in three years'  
space."

A new king sits on his throne, and he passes  
unrecognized through the throng of many  
well-known faces. Oliver would have him  
once again draw his sword and conquer his  
empire afresh. But Pharamond is not minded  
thus. Having left all for Love, he likewise  
finds that "Love is Enough" for him, and to  
Oliver's question,—

In what land of the world shall we dwell now hence-  
forward?

he makes answer,—

In the land where my love our returning abideth,  
The poor land and kingless of the shepherding people,  
There is peace there, and all things this land are  
unlike to.

On considering this story, this dream within  
a dream rather, we are conscious of a strangely-  
mingled sensation, in which exquisite enjoy-  
ment is yet tinged by a shade of regret. The  
rare mastery with which Mr. Morris handles  
an unusual and truly magnificent form of  
versification,—a form the full scope of which  
reveals itself in passages where the grandeur  
of conception requires to be vigorously em-  
bodied,—is father to the wish that the subject  
thus presented had been possessed of loftier  
proportions.

In this metre we may repeat Homer would,  
for the first time, become truly naturalized on  
English soil. In this metre some of the grand  
but fragmentary Norse tales might, for the  
first time, unfold their eagle plumage to the  
full, or the Arthurian legends at last attain to  
complete development. Mr. Morris has already,  
in his earliest work, selected some incidents  
from the latter for poetical presentation, and  
he was singularly successful. Why should he  
not once again select this subject for more  
exhaustive treatment?—for it seems to be the  
only really national tradition which contains  
inherent epic and narrative capacities. And  
the mysticism, the weird sweetness, of these  
Celtic legends, their strange, dreamy fascination,  
would marvellously harmonize with some of  
the most distinctive characteristics of Mr.  
Morris's genius.

Surely the fact of Mr. Tennyson having, in  
a manner, for the first time selected this theme,  
could not and ought not to act as a deterrent  
motive. As it is, his *Idyls*, beautiful as they  
are for the greater part, do not pretend to any  
faithful rendering of the spirit of the old tale,  
but aim at a perfectly modern and individual  
treatment. So far from precluding, this method  
of dealing with the subject would rather seem  
to challenge a fresh attempt, starting from an  
entirely different conception. There would be  
a double charm in this: that of the work  
itself in the first instance; in the second, the  
pleasure which is always experienced in insti-  
tuting a comparison of the dissimilarity of  
treatment between similar subjects. For in  
this treatment, of course, reside the Alpha  
and the Omega of the poet's power; and we are

inclined to think that, on the whole, it is  
rather a gain than a loss to Art that the same  
theme should be handled over and over again.  
If we had as many 'King Arthurs' as the Greeks  
possessed tragedies concerning the woes of the  
house of Agamemnon, or the Italians repre-  
sentations of the Madonna, we should probably  
find that in this way we could not fail to  
attain some culminating achievement. And  
one inestimable result would certainly be  
arrived at, the poet would at once have a type,  
a firm substratum, which, like the block of  
marble under the sculptor's hands, he could  
mould, elaborate, and fashion forth into  
perfect loveliness, while, nevertheless, he  
in some senses would be bound down by  
the necessary conditions of his material.  
This, it appears to us, is an immense advan-  
tage to the poet, and it will be a subject  
of regret if he does not avail himself of it.  
That King Pharamond is no such type, it is  
unnecessary to add. He is, in fact, but a vague  
shadowy king, whose deeds impress us with a  
sense of unreality akin to his dreams. Who  
can deny, however, that these possess an ex-  
quisite enchantment, which transports us for  
the time into a land of mingled romance and  
faerie, or resist the undefinable sweet glamour  
they cast over him? In fact, this kind of  
poetry always produces on our imagination  
an effect somewhat resembling the impression  
received on looking at a familiar landscape  
through the mellow emblazonry of a painted  
casement. We cannot say that objects we see  
thus are idealized; for to idealize is not to lose  
sight of reality, but to sever what is impure  
and transient from the lofty and imperishable.  
Here, however, if the comparison be permis-  
sible, we see reality, not enhanced, but trans-  
formed. We behold her through an unfamiliar  
medium of strange and deceptive splendour;  
and it is in this splendour, glowing as well as  
soft, that the present poem is steeped.

*How I found Livingstone: Travels, Adventures,  
and Discoveries in Central Africa; including  
Four Months' Residence with Dr. Living-  
stone.* By Henry M. Stanley. Illustrations  
and Maps. (Low & Co.)

(Second Notice.)

MR. STANLEY's work is illustrated, in addition  
to fifty-three excellent sketches, by three  
important maps. The first is a large map of  
the country from the coast to Lake Tangan-  
yika, based upon Speke's map, and on the  
same scale. Speke's fixed positions of Ujiji  
and Unyanyembe are retained, as well as the  
chief positions and names. The relative posi-  
tions of some of the places on the line of march  
are slightly altered, apparently in accordance  
with the results of Mr. Stanley's dead reckon-  
ing. And here we must express our regret  
that this excellent traveller, so ready at all the  
shifts and expedients of the road, should not  
have furnished the world with a single obser-  
vation. He does not give one result of an  
observation for height above the sea, or for  
variation of the compass, or any meteorological  
data, let alone an astronomical observation of  
any kind for latitude or longitude. This omis-  
sion is much to be regretted. With Mr.  
Stanley's quickness, and his retentive memory,  
three months of preliminary study and practice  
with instruments would have enabled him to  
record a series of most important observations.



We do not doubt that this will not be the last exploring expedition that Mr. Stanley is fated to command, and we would strongly urge upon him the importance, which he must himself now fully appreciate, of becoming a scientific observer. The dead reckoning by which Mr. Stanley laid down his routes appears to have been calculated by compass bearings, without correction for variation, and distances reckoned from the time occupied by each march. He mentions, with great satisfaction, that at a place called Mpokwa, Dr. Livingstone found the latitude, by circum-meridian altitude of Canopus, to be  $6^{\circ} 18' 40''$ , while Stanley's dead reckoning made it  $6^{\circ} 15'$ . The distance from a fixed point of departure at Uyanymbe, by the route taken, is over 200 miles. Such accuracy, in such a country, with no perambulator or other measuring instrument, and with uncorrected courses, is simply impossible; and the result of a star meridian altitude, with instruments in the condition Livingstone describes his to have been, would not be very trustworthy. We do not, of course, doubt that the results are correctly stated; but we have very strong doubts indeed whether either of the positions given represent the true latitude of Mpokwa; while, if they did, in the absence of any observation for longitude, they would be no proof of the correctness of Mr. Stanley's dead reckoning. We see that on Mr. Stanley's map his own result, and not Dr. Livingstone's, is adopted. Mr. Stanley's additions to Speke's map consist of the new route from the Kingani to the Usagara Mountains; of many additional names in Ugogo; of the new route through Ukonongo and Ukawendi; of the exact conformation of the northern end of Lake Tanganyika, with the course of the Rusizi, and numerous additional names of rivers, tribes, and districts. The second map gives the northern half of Lake Tanganyika on a larger scale, showing the cruise of Dr. Livingstone and Mr. Stanley, the configuration of the northern shore, with the delta of the Rusizi, and the supposed courses of the rivers Rusizi and Ruanda.

Mr. Stanley's actual discoveries may be summed up as consisting, first, of a new route from the coast to the Usagara Mountains; secondly, of the region comprised in the important districts of Ukonongo and Ukawendi to the south of Burton's route; and, thirdly, of the northern extremity of Lake Tanganyika, with the true direction of the current of the Rusizi river.

The third map in Mr. Stanley's book is a "sketch map of Dr. Livingstone's discoveries, and Stanley's hypothesis regarding the connexion of the Lualaba with the Nile." This map does not differ in any essential particular from that which was compiled and drawn by Mr. Keith Johnston, for the September number of *Ocean Highways*, except that Piaggia's imaginary lake is inserted, and that the Balega Mountains of Livingstone are deflected to the west, in order to admit of the Lualaba's flowing, still up hill, into the Albert Nyanza. Dr. Livingstone's account of the position of the Balega Mountains is that they are but a short distance to the north of his own position in Manyema, with no lake or great Lualaba intervening. This renders Mr. Stanley's hypothetical position of these mountains an impossibility. His motive for publishing this conjectural geography, namely,

to connect his brave old companion's river system with the Nile, is most chivalrous; but, at the same time, Mr. Stanley ought not to be so exceedingly severe upon other theoretical geographers, whether their chairs be easy or not, who adopt equally untenable theories from similar motives.

We cannot but regret that Mr. Stanley should have disfigured his book by attacks upon several eminent geographers. In the ephemeral pages of one of the daily papers they would have been forgotten in a few days after they had appeared; but appearing as they do in a book that is intended to be of a more lasting character, we fear that their tone will continue to injure the author long after any excuses that may exist for their utterance have passed into oblivion. In the same spirit, Mr. Stanley justifies the abandonment of the Search Expedition by Lieut. Dawson, on the ground that his instructions did not contain a clause as to his course of action in the unlooked-for contingency of Dr. Livingstone having been already found and relieved by Mr. Stanley. We would ask that intrepid explorer whether his instructions from Mr. Bennett provided for every unexpected contingency, and whether, because Mr. Bennett had not told him exactly what he was to do in the event of a war between the Arabs and Mirambo, for instance, he would have been justified in abandoning the duty he had undertaken, and in coming home!

The angry feeling which induced Mr. Stanley to record these remarks was caused, it seems, by his having been led to think that the Royal Geographical Society was slow in the recognition of his services. He now knows that he was mistaken. On this particular occasion the Council of the Society has shown a celerity which is entirely without precedent. The Council assembled weeks before the usual period, and broke one of the standing rules of the Society in granting Mr. Stanley the Patron's Medal fully six months before the appointed time. Such haste in the recognition of geographical merit is altogether unprecedented; and Mr. Stanley is the only man who ever received the medal, in defiance of the standing rule, in the autumn previous to the general meeting.

Mr. Stanley now knows that he was labouring under a mistaken impression when he wrote the remarks to which we have referred, and in a postscript to his book he has made a handsome apology. He there candidly admits that the impression he had received was unfounded; and he says that the Royal Geographical Society has extended to him the right hand of fellowship with a warmth and generosity which he will never forget. He thus concludes his work:—"Especially do I thank Sir Henry Rawlinson, not only for the kind and generous words he spoke of myself, but also for the noble and handsome manner in which he withdrew a remark he once hastily made before he knew me, and when he was unaware of certain facts which have since come to light. I will only add, that next to the honour which Her Majesty the Queen of England has done me, I shall ever treasure the medal of the Royal Geographical Society."

*Letters, embracing his Life, of John James Tayler, B.A., Professor of Ecclesiastical History and Biblical Theology, and Principal of Manchester New College, London.* Edited by John Hamilton Thom. 2 vols. (Williams & Norgate.)

NEARLY thirty years have passed since the editor of these volumes (who appears but too seldom in the world of letters) gave us the Life of Blanco White. It was a painful and a pathetic book; a book which, as the *Quarterly Review* of that day said, "rivets the attention and makes the heart bleed." Whether we regarded Blanco White as tearing himself away fibre by fibre from his earlier faiths, or whether (and rather) as pressing forward into fuller light and air, his life appeared a constant and a cruel struggle. Broken ties, alienated sympathies, withered hopes, marked its course. His last years, indeed, were cheered by the unwearied kindness of his latest friends; but the torture of physical suffering and mental trials scarcely ever ceased.

In remarkable contrast to this life was the career of the man whose letters are now before us. The theological views of Mr. Tayler were probably not very remote from those which Blanco White at last adopted, but he learned them in his childhood, and however enlarged or modified, they remained substantially unaltered. His life was singularly uneventful, singularly peaceful. The friends of his early youth remained true to him till death. The interests of his first College days only strengthened as years passed by. There was natural growth, but no essential change. The careful student had become the accomplished scholar. The God-fearing boy had ripened into the noble and pious man, and that was all. Nor was his life one which would bring him prominently before the world. He was a Unitarian minister in Manchester, and afterwards Principal of the small college (Manchester New College) in London where Unitarian ministers for the most part receive their training.

He was the author of theological articles in the *Prospective*, the *National*, and other reviews, and published at least two works of some importance, 'A Retrospect of the Religious Life of England,' and 'An Attempt to Ascertain the Character of the Fourth Gospel.'

But it would be altogether wrong to gauge his influence by the somewhat narrow compass of his life. Comparatively few might come within its range, but those few he affected deeply. The special form of religious thought which he professed,—as observers from such opposite sides as Father Newman and Mr. Morley have remarked,—seems peculiarly adapted for the upper and more cultivated classes of our commercial towns; and it was in Manchester that Mr. Tayler first made his mark. In London again, his position as head of a theological college enabled him to impress the students, not, indeed, with his particular opinions (for from this he would have shrunk), but with his particular mode of thought, and his general largeness of view. Through his various writings, moreover, he exercised a considerable power over the denomination to which he belonged, and it was mainly owing to the *Prospective Review*, which, for a series of years, was jointly edited by him, Mr. Thom, Mr. Martineau, and Mr. Wicksteed, that an

arid phase of Unitarianism expanded into a wider and more generous form.

He was not a great or an eloquent preacher. He had but little of the enthusiast about him, and had no popular gifts of any kind. He was but a scholar and a theologian. The influence then, of which we speak, was one, which mainly depended on his own nobility of character. He was the most modest of men, but with a great natural dignity. His temper was so perfect, that only once or twice in this long series of letters can we see a trace of annoyance or vexation at another's conduct. His conscience was so scrupulous that, having taken part without due consideration at a meeting for the Disestablishment of the Church, he is filled with a sorrow which almost becomes remorse. Always thoughtful for others, gentle and unselfish, with a masculine intellect and wide learning, it is no wonder that Mr. Tayler should have been so beloved and so regretted.

As regards the form of these volumes, we are inclined to think that Mr. Thom has made a slight error in judgment. After deciding rightly that from Mr. Tayler's letters there is much to be learnt of the general tenor of his life, as well as of his thoughts and feelings, the editor says it would have been easy "to have set these letters within little frames of narrative, but I believe that no interested reader will have the least difficulty in seeing the mind that is here disclosing itself in the exact circumstances of his living position." But, unfortunately, as a mere matter of fact, a long string of letters, unrelieved by any narrative, is apt to become wearisome. If, indeed, the subject of the letters is of the first importance, or if the letters themselves have brilliant literary power, the effect may, no doubt, be otherwise. We may study the Wellington Despatches, or we may amuse ourselves with long pages of Horace Walpole; but Mr. Tayler's letters have, for the most part, a merely personal interest, and there is about them nothing of literary distinction. "The frames of narrative" would have made them pleasanter and easier reading, and they would also have given a more complete portraiture of the man. We desire the side-lights which the estimate of friends or the answers of correspondents might have afforded. We miss those illustrative anecdotes which show how the man appeared in the everyday affairs of life. In short, we would have seen Mr. Tayler with something of the same vividness with which we see John Sterling, to whom Mr. Thom compares him. As it is, the letters by themselves, full of suggestion, full of meaning, for those who had the happiness to be numbered among Mr. Tayler's friends, cannot possess the same attraction for the outer world. Nor is it easy to give extracts from these letters; for the best of them have an almost sacredly private character. How can we quote, much less weigh in any critical balance, expressions of affectionate sympathy, or suggestions of Christian consolation for the sad and the bereaved? We will only refer to the letters in vol. ii., at pages 24, 49, 98, and 241, as full of a tender grace which must come home to many, besides those to whom the touching words were originally addressed.

Of external facts we gather little of importance. We have an account of a visit paid to Wordsworth in 1826, when "he told us he thought the greatest of modern geniuses, had

he given his powers a proper direction, and one decidedly superior to Byron, was Shelley, a young man, author of 'Queen Mab,' who died lately at Rome." At Göttingen he becomes intimate with Blumenbach, then an old man, with a museum of skulls, ranging from one "of a Brazilian cannibal, which was hideously brutish, with depressed forehead and projecting teeth and jaws, to an old Greek skull, which he supposed to be two or three thousand years old." There are other occasional points of interest in his tours in Germany, and, later on, in Transylvania, though there is nowhere shown any marked power of picturesque or graphic writing.

The allusions to the small sectarian differences, which were once of moment, no doubt, but which have now utterly died away, are not always easy to follow, except by the initiated. Mr. Tayler's own religious opinions, however, are well worth notice. With a strong conservative instinct at heart, he was always in the van of the denomination in which he was a leader. His published theory of the authorship of the Fourth Gospel is well known, and has (perhaps not unjustly) received much hostile criticism, but its most determined foe could not but admit its learning and its candour. He held peculiar and not particularly intelligible views of the Resurrection, and, although he never in so many words denied the Gospel miracles, he left the impression that he held them rather as a "pious opinion" (as a Romanist would say) than as an undoubted fact. He was careless as to a "Unitarian sect," but speaks strongly in favour of Unitarian doctrine. He was anxious for the fullest development of free inquiry, and yet with unconscious inconsistency he declares that "it can never, itself, be the bond of a religious communion or the source of a religious life: sought or rested in as an end, it can only lead to weakness and dissolution, and the strife of irresponsible self-will."

We must add that, in later life, he was (following in this the English Presbyterian tradition) a decided supporter of the *principle* of an Established Church.

#### *Streams from Hidden Sources.* By B. Montgomerie Ranking. (H. S. King & Co.)

It was all very well in the good old times, when every one had plenty of leisure, to confer on books such titles as conveyed no idea of their contents. But now-a-days, when readers, like the dying American, have no time to spare for conundrums, an author commits a grave offence who labels his work in an unintelligible manner. Allowances are, of course, to be made for the eccentricities of genius, but ordinary mortals have no right to be enigmatic; and therefore we object to the fanciful name under which Mr. Ranking has sent forth into the world the seven books which he has chosen "out of all old lore, . . . as setting forth seven following stages of time." And his title is not only obscure: it is misleading. "Hidden sources," forsooth! One might suppose he had drawn on the Vedas, or the Popol Vuh, or the Granth, or the back numbers of the *Record*, or some other mystic founts of knowledge, for the "streams" which it has pleased him to dispense; no one would imagine that two of these recondite "sources" were 'The Golden Ass' of Apuleius and 'The Deca-

meron' of Boccaccio. Yet so it is; for the first of the seven romances which Mr. Ranking has brought together in his volume is the world-renowned story of 'Cupid and Psyche,' extracted from Adlington's cumbrous and stilted translation. Mr. Ranking has discovered that there is a likeness between the myth of Eros and Psyche and "'The White Cat,' 'The Sleeping Beauty' and 'Aschenputtel'" (why not say 'Cinderella,' or, at least, 'Aschenputtel'?). also, that Psyche was the "step-daughter" of Venus; but it would have been as well if he had, before writing on the subject, read some of the literature devoted to it. For his future benefit, we refer him to Mr. Cox's 'Mythology of the Aryan Nations,' vol. i. pp. 402-410, where he will find as many references to other works as he is likely to require. For the myth, whether dignified by the names of Cupid and Psyche or popularized under the title of 'Beauty and the Beast,' has settled deep into the memories of many peoples, and has supplied learned pens, especially in Germany, with an opportunity for much writing. There can be little doubt that the myth originated in the East; though there may be some question as to whether it was primarily cosmical, or associated from the first with that doctrine of metempsychosis of which many of its developments are manifest exponents.

The sixth of Mr. Ranking's "streams" is the almost equally well-known story of 'Isabella; or, the Pot of Basil.' Of its merits most people are aware, so we need not say anything about them. Nor is there any pressing need to dwell upon Mr. Ranking's preliminary observations, though we may remark, in passing, that the story called 'Barlaam and Josaphat' can hardly be styled "a romance of the ninth century and the work of a Greek monk, Joannes Damascenus." That it was really an adaptation to Christian ends of a collection of Buddhist legends may still be a fact unknown to some persons; but surely every one (who ventures to write on the subject) is aware that St. John of Damascus, whether he did or did not write the book ascribed to him, died some fifty years before the ninth century began.

The second story in the present volume, 'The Life of Saint Eustace,' is taken from 'The Golden Legend,' and to it Mr. Ranking has prefixed some interesting remarks. The third is that of 'Alexander and Lodowick,' from the 'Seven Wise Masters.' Mr. Ranking's introduction to this story has, at first sight, an air of great learning about it, speaking freely of "a Hindoo moralist, Sendabar or Sendabad by name," as well as of the 'Persic,' and other languages. But our respect for his erudition was considerably weakened by the perusal of the following remarks with respect to the plot of the story. "The bare framework is obviously Eastern, dealing as it does with the knowledge of bird-talk; but for the pith of the tale one must come down to Gothic times. I do not think that any Oriental writer could have risen to the idea of such a sublimity of self-denial, as is shown in the history of these two friends." The fact being that the story is thoroughly Oriental by extraction, though it has been modified by Christian influences. There is scarcely an incident in it which may not be found in Eastern story-books—in the 'Vetä-



lapanchavins'ati,' for instance, of the Hindi version of which several translations have appeared in English, besides Capt. Burton's adaptation.

Next in order comes the story of 'Fulgencius,' from the 'Gesta Romanorum.' Of it Mr. Ranking rightly says, "It may have been brought from Asia, and the occurrence of a similar story in the Arabic version of the 'Seven Wise Masters' makes for this supposition." He might have added that the story is found in the folk-lore of all the Eastern peoples of Europe as well as in Asia. From some version of it, probably that in the 'Contes Dévots,' entitled 'D'un Roi, qui voulut faire bruler le Fils de son Seneschal,' Schiller seems to have taken the subject of his poem of 'Der Gang nach den Eisenhammer.' A somewhat similar story occurs in the 'Kathásaritságara,' and is one of those translated by Prof. Brockhaus.

After 'Fulgencius' comes the tale of 'Sir Urre of Hungary,' from the 'Mort d'Arthur,' and the book closes with Macchiavelli's 'Marriage of Belphegor.' "Where Macchiavelli found it," says Mr. Ranking, "there is nothing to show, so we may credit him with the merit of the original conception, as a sarcastic comment upon the manners of his own time and country. If Mr. Ranking will consult Prof. Benfey's 'Pantehatantira,' vol. i. pp. 519-534, he will find the story traced from India into all parts of Europe. At the present moment it is one of the most popular folktales in the world. It is true that Prof. Benfey has not been able exactly to define which of the details in 'Belphegor's Marriage' have been borrowed and which have been supplied by Macchiavelli himself, but about his claim to the "original conception" there can be no doubt.

*The Æneid of Virgil, translated into English Blank Verse.* Books I.—VI. By G. K. Rickards, M.A. With an Index of Proper Names. Books VII.—XII. By Lord Ravensworth. 2 vols. (Blackwood & Sons.)

Of the making of translations of Virgil there is no end, and yet there is no satisfactory translation. One is reminded of the Danaids with that insatiable sieve—

inane lymphæ  
Dolium fundo percutis imo.

And it seems as likely that those worn toilers in Hades will accomplish their task, as that their counterparts on earth will succeed in theirs. Yet they work on. To the translator his task possesses undoubted charms. "Whatever," says Mr. Rickards at the end of his excellent Preface, "may be the verdict of the public, it cannot rob me of that satisfaction which a translator who loves his author secures to himself by the execution of his work—a more observant study and a keener perception of the beauties of the original." But, beyond the circle of the translator and a certain scanty area of scholars, little or no interest in the task is, for the most part, felt. Few translations live long. Perhaps the adequate reproduction of the Æneid is simply impossible; and men waste themselves in vain in attempting it. No one at all competent to attempt the feat will fail to obtain occasional successes, or glimpses of success such as will lure him on. To an appreciative spirit the task is infinitely attractive, whatever comes of

it. So no wonder translations abound, although "the public" cares never a straw for them.

Mr. Rickards and his collaborateur have far too true a sense of Virgilian beauty and exquisiteness to imagine that they have completely succeeded in rendering them in another language. The Preface, with which the former ushers in the first volume, and the remarks prefixed by Lord Ravensworth to his share of the work, show that both gentlemen possess the prime requisite for their undertaking—a keen and discriminating sense of their author's special excellence. Mr. Rickards makes, in no rude or captious or immodest spirit, some comments on what he rightly considers the two chief translations of the great Roman epic, hitherto published—Dryden's and that of the late much-regretted Prof. Conington. He speaks of the perpetual looseness—the paraphrastic tendency—of Dryden's version; and of the fatal mistake made by Conington in his choice of metre; and on both these points what he says is, we think, quite unimpeachable.

The version these volumes themselves contain certainly does not solve the perhaps insoluble problem; but it is undoubtedly of very considerable merit. It is conscientiously faithful; and it is expressed in good, pure English. No scholar will read it without much pleasure. Parts of it would interest and please even that wayward personage vulgarly known as "the general reader."

And yet how different from the original! One must look in vain for that subtle refinement of style, that infinite tenderness, that sensitive delicacy, that characterize Virgil. Perhaps, as we have said, it is impossible to reproduce these characteristics. They flee away at the touch of the translator, and refuse to be re-embodied. Not more vainly did Æneas essay to enfold his shadowy Creusa:

lacrimantem et multa volentem  
Dicere deseruit, tenuisque recessit in auras.  
Ter conatus ibi collo dare brachia circum,  
Ter frustra comprensa manus effugit imago,  
Par levibus ventis volucrique similima vento.

Our space will only permit us to give two short specimens of the translation now before us. This is Mr. Rickards's rendering of Dido's famous speech:—

The Phrygian robes, the well-known bridal bed,  
She saw—a moment paused to muse and weep,  
Sank on the couch, and spake her dying words:  
"Dear relics of a happier time, while Heaven  
And Fate were kind, receive my parting breath,  
And from this livelong anguish set me free.  
My life is done—my destiny fulfilled:  
Now shall my queenly shade to night descend.  
A glorious city have I built, avenged  
A husband's blood, a brother's wrong repaid;  
Blest in my lot—beyond all wishes blest—  
Had Trojan bark ne'er drifted on my shores."  
Then on the coverlet her lips she pressed.  
"And must I die!" she said, "and unavenged?  
Yes! welcome death!—thus, thus 'tis joy to die.  
Let the false Dardan as he roves the deep  
Feed full his gaze, and may this blazing pile  
Flash on his soul the presage of despair!"

There are felicities in this passage; as, "a moment paused to muse and weep," for "paullum lacrimis et mente morata"; "feed full his gaze," for "hauriat oculis," &c. On the other hand, the pathos of "his curis" suffers from the expansion into "this livelong anguish"; "vixi" has a terse simplicity, absent from "my life is done"; "flash on his soul the presage of despair" is, perhaps, something sensational as compared with

nostre secum ferat omina mortis.

From Lord Ravensworth's books—the latter six, except the 11th—we extract part of the lament of the mother of Euryalus:—

Alas, Euryalus! my son; is't thus  
That I behold thy face, thou darling hope  
Of my defenceless age! Ah! cruel thus  
To leave thy mother lonely and forlorn,  
Without a last farewell, when sent to affront  
Such perils: now alas! thou liest a prey  
To dogs and birds upon a foreign soil;  
And to thy wretched mother 'tis denied  
To close thine eyes, and weep upon thy grave,  
Or wash thy wounds, and decently dispose  
Thy winding-sheet. How oft for thee, my boy,  
Have I spent days of toil, and solace found  
In my declining years! &c.

"Darling" is a good attempt to represent Virgil's "ille." "Sub tanta pericula missum," is well given; but surely it is a mistake to take "quam," in l. 488, as an adverb instead of the relative referring to "veste." Take it so, and the whole point of the last clause is simply perverted. It is a description of that "vestis," how "night and day she wove it, and at her loom solaced the cares of her old age." While the son was away at the wars, the old mother sat lonely at home weaving a robe for him, and, in her work, found something of comfort. This robe, had the circumstances of his end allowed her, she would now have used for his shroud.

*A Journey through the Caucasus and the Interior of Persia.* By Augustus H. Mounsey. With a Map. (Smith, Elder & Co.)

We opened this volume with some impatience. A truthful and graphic account of Persia after the great famine, or during the height of that calamity, would have been intensely interesting. We should have seen how an Eastern State meets a calamity such as befel Ireland in 1847-1848. We should have seen, too, what were the national recuperative powers of a country little blest by nature, and where Christian charity is unknown. But Mr. Mounsey's narrative carries us back to November 1865, and takes us along the beaten track from Poti to Tiflis and Julfa, and so by Tabriz to Tehran, along which we, eight years ago, followed the course of the "Journal of a diplomat," and we are bound to say that, so far from deriving any fresh information from this *réchauffé* of a dish we have tasted before, we have stumbled over a good many blunders, and failed in obtaining the pleasant reminiscences we expected. At page 91 we find a specimen of blundering in a discussion on the origin of the name Farangi. Gibbon is brought in, in order to show that this rather opprobrious term for strangers comes from Varangian, but it is in fact the word "Frank" orientalized, and much less changed than Varangian. This last vocable probably had its origin in the fourth century, whereas Farangi is certainly much older, and may even date from the time of Afrasyáb, whose daughter Farangis, it is possible, may have been so called, from a Frank mother. At page 108 we are told that no word exists in Persian for "loaf." If this be true the dictionaries should be corrected, for there we find that *nán-i-firúz-khání* and *girdah*, both express bread in the shape used by Europeans. Mr. Mounsey does not understand Persian, and he writes Persian words in a way that renders them almost unintelligible; as, for instance, Yasir Muchtar for Vazir-i-Mukhtar, Mirza Taghi for Mirza

Taki, and, with genuine cockney inspiration, he attaches the letter *r* to most Persian words that end in the vowel *a*; thus Agha is Agar, and Murtaza is written by him Murtesir.

However, here and there we have some pleasant passages. For instance, the following description of a difficulty on the Suram Pass is amusing:—

"The author of the simile, 'The Ship of the Desert,' ought to be proud of the success of his definition. It has so indissolubly connected its subject with burning sands and fiery deserts that the ordinary European mind finds it almost impossible to conceive a desert without a camel, or a camel without a desert. Profound astonishment therefore seized me in that narrow bit of road on the Suram Pass,—a precipice and low stone parapet on one side, a perpendicular wall of rock on the other—at the sight of a long string of desert ships coming scrambling and shambling down the pass towards us in eight inches of snow. Astonishment yielded to disgust as, on closer acquaintance with the brute, a further pre-conceived notion of his moral qualities was likewise dissipated. There was just sufficient space to allow of our passage, and the yamchik accordingly drove his team as close to the parapet as possible, on the supposition that the gentle and patient beasts would pass quietly on the other side. Not at all: the leader of the string planted himself right in front of us in the centre of the road, and there he stood, whilst his followers crowded after as far as their leading strings—each camel's head being tethered to his antecedent's tail—would allow, and all progress became impossible. In vain the drivers coaxed, swore, and belaboured: groans, grunts, and screams were the only response; until at last, having no desire to pass the night in the snow, as a last resource we succeeded by our united efforts in lifting the off-wheels of our vehicle on to the parapet, and thus rewarded the obstinacy of our opponents by letting them have their way. Mr. Palgrave, in his interesting book on Arabia, has most truly portrayed the moral qualities of the camel, and my experience of the beast fully coincides with his description. More obstinate than the mule, the camel is likewise much less intelligent. Patience is not one of his virtues, for he protests to the best of his ability against the slightest imposition. Make him lie down, place a feather on his pack, and he will groan and scream as much as if he were receiving a load of three hundred-weight. He is stupid to a degree; give him his liberty, and he won't know what to do with it. He is, further, revengeful, and harbours rancour in his breast. He is a fool, an ass, and a brute."

The description of the Shah of Persia will be read with interest at a time when a visit from him to Europe is said to be impending. The story of his practical jokes, however, seems to us somewhat apocryphal as told at page 139; and though oriental princes sometimes indulge in pleasantry where "conclusions pass the careires," yet we can hardly think that his Persian majesty would deposit a dozen of his officers of state in the middle of a tank, for the sake of laughing at them shivering and crestfallen on emerging from the water.

The only new thing recorded in this book—new, that is, to the public in general—is the account of the cruel massacre of Jews at Barfaruch in 1866; eighteen men and six women were cruelly put to death, two of the men being smeared with petroleum and burnt alive, and the whole colony of Jews, consisting of 450 persons, escaped with difficulty, stripped of all their possessions, and even of their clothes, into the woods that fringe the shores of the Caspian. Mr. Alison remonstrated with the government of the Shah, but, unfortunately, disassociated himself from the representatives of the other European courts. The

Persians availed themselves of this false move, and, by stirring up the populace, so worked on the fears of the English minister, that "finally she learns from his own lips that he is about to marry another woman that she desists from the pursuit of his ten thousand a year."

The other characters are mostly lay figures, of whom we need say nothing. As to the style, it is lively, flippant enough for any taste, and, in the dialogues especially, rather amusing. The attempts at landscape-painting are few, and not particularly successful. If she were to take more pains, the author would, we think, produce better work than this.

To the question "Was it wise?" we must answer, like an Irish echo, in the negative. Miss Agnes Moore shows more compassion than wisdom when she is moved to engage herself to Mr. Clement Le Strange, having previously exhibited little less than folly in throwing her affections away upon his brother Herbert. Clement has only the negative merit of an ungenial manner, under which he conceals a really warm and affectionate nature; while Herbert, though his specious and dashing exterior makes him a general favourite, is shallow and fickle, and labours under the disadvantage of a wife and children, whose existence he endeavours to conceal. In fact, the utter worthlessness of Herbert Le Strange is a great drawback from a story which has many good points to recommend it to popularity. It is not perhaps untrue to nature that a great number of excellent people should lavish their fondness upon a worthless object, but intense meanness and selfishness are apt to betray themselves even to the eyes of affection, when unredeemed, as in the present case, by any one estimable quality. The only reparation which the poor creature can make is that of an honourable death in battle, and that has always been acknowledged to cover a multitude of sins. Herbert being thus disposed of, and his injured wife and children having retired into obscurity, Clement, who remains master of the field, induces Agnes, whom a common sorrow has thrown much in his way, to consent to an engagement with him, the result of which forms the gist of the remainder of the story. Of course an alliance so coldly entered into is not destined (in fiction) to endure, and no one will be surprised that Agnes finds at last that her affections have survived the death of Herbert, and that their ultimate object is not the estimable Clement. It is no part of our purpose to discover the chain of circumstances which connects this result with intermediate complications. Suffice it to say, that Agnes is at last made happy with a lover of more heroic proportions than either of the luckless brothers, and that Clement, who exhibits much generosity and self-denial, is the real hero of the story. The style of the book is readable, and the interest increases towards the end; but the incidents of the greater part of it are commonplace and tame: we are bored with the daily lives of a vast number of insignificant people, and there are a good many errors of spelling and punctuation, which deduct from the comfort of the reader. Perhaps this last fault is inseparable from the endeavour to cheapen the production of volumes of this sort; at any rate, the present publisher deserves only the credit of good

#### NOVELS OF THE WEEK.

*Ad Misericordiam.* By the Author of 'Dr. Armstrong.' 2 vols. (Newby.)

*Was It Wise?* By the Author of 'Two Christmas Days,' &c. (Exeter, Mayne & Co.; London, Whittaker & Co.)

*St. Aubyn's Vow: a Novel.* By Mrs. George S. Poole. 3 vols. (Skeet.)

THE author of 'Ad Misericordiam' has ventured on somewhat dangerous ground, where she has found it necessary to walk delicately. Her book is a passionate appeal from the harsh verdict of Mrs. Grundy, and her purpose, if it were not to be inferred from the title of the book, is sufficiently indicated by a motto from the 'Giaour.' This alone might suggest that the author writes for grown-up folks, and not *pueris virginibusque*; but there are other reasons which make the book an undesirable study for the young. The tone is neither higher nor lower than that of the society in which its *personæ* live and move. The cynicism that makes a mock at anything like enthusiasm, and, not content with exposing hypocrisy, sneers at genuine piety, pervades the story from beginning to end. Now and again the feminine authorship is betrayed by some bitter sentence directed against the injustice of the world's judgments upon women. There is only too much truth in what our author has to say on this head, but certainly she cannot be accused of not having said it forcibly enough. To turn from the "moral" to the tale, there is little or no plot to speak of, the narrative being very simple and straightforward from the first. Estelle Marsden, the principal figure in the foreground, is well drawn, though we are inclined to doubt if a girl of nineteen, even after such experiences as she went through on the threshold of girlhood, would be so hard and bitter as "Stella." Surely, too, there is something unnatural in making a girl, whose first passion has resulted so disastrously, allow herself to be petted and caressed by a man much older than herself, who obviously regards her in no other light than that of his last new toy. Hugh Falconer, if far from being a hero, is by no means a blackguard. He is simply a lazy, absolutely selfish man of the world, a little *blasé* at five-and-thirty, of decidedly "easy" virtue, but with no particular vice. His sister is almost his feminine counterpart. Wholly free from insincerity of any kind save the social hypocrisy which is inseparable from good breeding, she does not scruple to avow her delight at the death of her husband, whom she has always cordially disliked, though she has no other fault to find with him than that he had no faults. Her friend, Gertrude Ray, is cast in a different mould. Clever, accomplished, and passably good-looking, but penniless, she makes

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intentions with respect to the solution of the problem. We should welcome any really successful effort to combine inexpensiveness with accuracy.

We believe that 'St. Aubyn's Vow' is not Mrs. Poole's first literary venture, and we may assume that it will not be her last. It may, therefore, be as well if we give her a few hints for future guidance. We do not ourselves, we frankly confess, greatly admire 'St. Aubyn's Vow'; but we readily admit that, were it not for some half-dozen or so of blemishes, it might have been a tolerable circulating library novel. A novel ought, above all things, to be either amusing or interesting: the drawback to this one is that it is neither. It is also desirable that the plot should be so constructed as to be simple without being transparent, and so as to lead naturally and logically up to the catastrophe. Here again Mrs. Poole is rather unfortunate, for the catastrophe is neither led, nor worth leading, up to. Some authors, although not skilful in construction, nor able to amuse their readers, atone in a measure for these deficiencies by their creative power, and make their characters, as individual studies, redeem the written drama as a whole. The author of the work before us has laboured hard to interest us in her *dramatis personæ*, and has, to avoid all misconception, told us what we are to think of them. It is not her fault if we find some of them prigs, some bores; some ill-conditioned, others vulgar, and, as a whole, a society such as we have never met with—and sincerely trust we never shall meet with—in real life. She apparently considers the actors in the story pleasant and desirable acquaintances, but all we can say is, that if her characters are drawn from nature, she has been unfortunate in her experience. Then again, as regards incidents and dialogue, it is generally considered advisable that they should be probable, consistent, and such as either to excite our sense of humour or to interest the intellect or the feelings. We may be prosaic, stupid, and unimpressible; but we must tell Mrs. Poole plainly that if she had cut out both incidents and dialogue we should have liked her book better, and we would suggest that in her next novel it would be better were she to annex to the preface a certificate that she has received instruction in the elements of the French and Latin languages rather than attempt to give us actual proofs of her acquirements. This course would be safer than that which she has here adopted, for, as regards French, either her teachers have not done justice to her or else she has not done justice to her teachers. We scarcely think that the following phrases are quite correct French: "Ces affaires du cœur sont si intéressantes," "Pardonne" for "pardon," "La chef de l'école." Neither are we aware that the French make use of the expression, "Telle est la vie." Perhaps, however, Mrs. Poole means, on this occasion, to be funny. Indeed she, in several places, gives us a taste of her humour, but it is of so subtle a kind that it is rather lost on us. Mrs. Poole really must try and write, in future, better English. A Queen's Speech is, we know, generally ungrammatical; but when subjects who are not Ministers of State write, they are expected to observe certain rules of composition. We may likewise observe that certain colloquialisms, which are not uncommon in the servants' hall,

do strike one as out of place in the drawing-room, *e. g.*, "Whoever can it be." Again, "affable," "accessible," and "elegant" are certainly to be found in the dictionary, but are words which should, if it be wise to escape the imputation of vulgarity, be used with judgment. On these points Mrs. Poole is sadly careless.

#### THEOLOGICAL BOOKS.

*Observations on the Collation in Greek of Cureton's Syriac Fragments of the Gospels, with Schaaf's Edition of the Peshito-Syriac Version and the Greek Text of Scholz.* By J. R. Crowfoot, B.D. (Williams & Norgate.)

MR. CROWFOOT, having finished his collation of the Curetonian Syriac and Peshito versions with the Greek text of Scholz, gives a number of observations on certain texts, in the supplementary publication before us. His collation is very far from perfection or accuracy; but it is the first formal attempt of the kind, and will be useful to future scholars. In a few instances, he has now corrected his mistakes; in others, he has added to them. The Introduction gives some account of the origin of the Curetonian Syriac and of the Peshito, which is in great part conjectural and erroneous. Few will endorse his crude observations. It is wholly improbable that the Curetonian Syriac was the version previously used by the Syrian Church, and that a fresh recension, issued from Edessa at the beginning of the fourth century, is the same as that now called the Peshito. The one does not stand to the other in the relation of a complete revision; on the contrary, it was a separate and succeeding version, made from the Greek by one or more persons, who availed themselves of the help furnished by the Curetonian, but proceeded generally in an independent way. From various causes, the old Curetonian seems soon to have passed out of use, or have given way to the Peshito. The fact that the Peshito in the time of Ephrem presented many phrases and words unknown to the Edessenes, or savouring at least of a foreign origin, contradicts Mr. Crowfoot's opinion. Nor is there the slightest proof of his statement that the Curetonian was familiar to Aphraates, since it is more likely that the Syrian monk quoted the Peshito from memory. We are also surprised to find the fact that Ephrem used the later Syriac version denied or questioned. The genius and character of the Curetonian translation have not been rightly apprehended by Mr. Crowfoot. He attaches too great value to it, for it is undoubtedly a poor version from the Greek. The present observations on different passages are worthy the attention of critics, though they do not evince much sagacity. The author often proceeds on wrong premises, and is especially haunted by the idea of an Arianising propensity that tampered with readings. Thus, he seems to suppose that the reading, "paths of our God" (Matthew iii. 3), was displaced on that account. Loose or even inaccurate renderings are gravely treated, as though they indicated old readings: for example, "How then does David in the spirit of holiness call him *my Lord*" (Matthew xxii. 43)? where the pronoun is unauthentic, and the dropping of it not "a compromise on the side of Arianism." In John vi. 46, *παρὰ τοῦ Θεοῦ* is original, as all Greek MSS. attest; while the Curetonian has, inaccurately, "with God." But Mr. Crowfoot affirms that *παρὰ τῷ Θεῷ* was altered by Arian influence into the present reading. He is equally incorrect in thinking that *προφύγοντες*, in Luke viii. 14, has been altered from *χρήμενοι*; for the Syriac, represented by the latter word, is merely the rendering of the former. The labour spent upon the Curetonian Syriac by the author might have been more valuable had he taken better texts of the Peshito and the Greek than Schaaf's and Scholz's. It is also but too apparent that his knowledge of Syriac is elementary. He has certainly mistaken, in many instances, peculiarities of translation for those of the original text, attached undue value to the work

on which he has laboured, putting forth crude notions in relation both to it and the Peshito. As a pioneer in a new field of criticism, he deserves praise for his industry and perseverance, however imperfectly the work has been done. A tyro in New-Testament criticism, he will attain to greater accuracy by revising his book, and issuing it in an improved state hereafter. If he be lacking in acuteness, he is not in capacity for work, and may yet achieve better results in the field he has entered so courageously.

*The Works of Aurelius Augustine, Bishop of Hippo.* A New Translation.—Vol. III. *Writings in Connection with the Donatist Controversy.* Translated by the Rev. J. R. King, M.A. Vol. IV. *The Anti-Pelagian Works of St. Augustine.* Translated by Peter Holmes, D.D. (Edinburgh, Clark.)

THE third volume of the Messrs. Clark's issue of St. Augustine's works in English contains the treatise on Baptism, the answer to the letters of Petilian, and a letter to Boniface concerning the correction of the Donatists. The fourth volume, which is occupied with Anti-Pelagian writings, contains the treatise on the Merits and Forgiveness of Sins and the Baptism of Infants, on the Spirit and the Letter, on Nature and Grace, on Man's Perfection in Righteousness, and on the proceedings of Pelagius addressed to Bishop Aurelius. The versions of both volumes proceed from competent hands, and may be unhesitatingly recommended both for their fidelity and their excellence. Mr. King's preface to the Anti-Donatist volume is clear and concise. The treatises, as he pertinently observes, are a valuable authority for an important scene in the history of the Church, and afford a good example of the strength, as well as the weakness of St. Augustine's writing. It is strange, however, that the translator cannot see the incorrectness of his own and St. Augustine's opinion respecting the functions of the clergy in celebrating the rites of the Church being purely ministerial, independent of the excellence of the individual minister. The *opus operatum* theory should be discarded as irrational.

Dr. Holmes has given a long preface to the Anti-Pelagian volume, which is somewhat extravagant in its praise of St. Augustine. Not perceiving the two extremes at which Pelagius and the Bishop of Hippo stood, though the former was no match for the latter in dialectic ability or comprehensiveness of argument, he exalts the latter unduly. Yet his theology, influential as it has been upon subsequent times, involves serious errors. Pelagius and Augustine were unequal combatants, the one being of great speculative ability, the other practical and empirical. As their lives were different, so were their theologies. Both exaggerated their Christian beliefs.

*The History of the Blessed Virgin Mary.* Translated from the French of the Abbé Orsini, by the Very Rev. F. C. Husenbeth, D.D. (Washbourne.)

THE author has given free scope to his powers of imagination in producing this work, the translation of which was the last work of the lamented Dr. Husenbeth. Our readers will be quite prepared to expect this if they consider the small authentic knowledge possessed of the life of the Blessed Virgin, and also that 270 pages of this book are occupied with her history. The descriptions are so minute in their details that they almost provoke a smile in the reading. Let us give an instance:—"One fine day in winter, at the time when the new moon rose slowly behind the mountains, a long procession of women, richly adorned, was seen proceeding towards the habitation of Mary." The author proceeds to describe with great elaboration the marriage of the Blessed Virgin with S. Joseph. As a reason for fixing winter as the season of the event, the fact that a festival to commemorate this marriage falls on the 23rd of January is given. Basnage, who says that such time was usually fixed upon for celebrating marriages, is quoted as authority for the new moon, but how it is known that it was

a fine day, the writer does not inform us. In the description of the Flight into Egypt, the Virgin is described as startled by a mirage, which gives an opportunity for a note on this phenomenon of the desert. The book affords pleasant reading, and, in the case of some persons, may tend to foster devotion; but it cannot lay claim to anything like critical accuracy. There is an Appendix, containing an account of the promulgation of the doctrine of the Immaculate Conception, with much rejoicing over this proclamation of Mary's glory. This indicates the class of Roman Catholics for whom the book is chiefly intended.

*A Compendious and Complete Hebrew and Chaldean Lexicon to the Old Testament, chiefly based on the Works of Gesenius and Fürst; with Improvements from Dietrich and other Sources.* Edited by B. Davies, Ph.D. (Asher & Co.)

THIS Lexicon is a compilation from those of Gesenius and Fürst, which are accessible to most students of the Hebrew language. It is smaller in size than either Gesenius's, or Fürst's larger one, and the editor probably meant to give the essence of both, apart from the less necessary matter, or from the exegetical remarks in which those scholars occasionally indulge when a word presents difficulty or has been variously explained. The volume appears to be well adapted to the wants of beginners. Whether the editor's assertion that "experts will find on every page some freshness, indicating a measure of independence and of endeavour after progress," be a recommendation, depends on the success of the attempts at originality. The Lexicon has considerable merits. The arrangement of words is careful and clear, and nothing essential seems to have been knowingly omitted. We regret, however, that the compiler has followed one of the objectionable features in Fürst—that of assuming imaginary roots. He has also indulged in conjectural derivations often wild, and generally out of place in a student's lexicon. This is a capital defect. The want of a minute acquaintance with Hebrew, the inability to perceive the finer distinctions of meaning belonging to words, the adoption of errors both from Gesenius and Fürst, are observable in the volume, showing that too little time was devoted to its preparation. Fürst is followed in some words, Gesenius in others; so that the imperfections of treatment belonging to the former or the latter are reproduced, even when the one might be corrected by the other. The propensity to indulge in far-fetched derivations is exemplified in almost every page. Thus, at *Arnebeth*, a hare, a crop of curious conjectures occur, in the midst of which the Latin *auritus* is said to occur for "hare" and for "ass," the latter being an error. Of the needless multiplication of obsolete roots, *אור* is an example. The editor gives four—one more than Fürst. And two obsolete verbs, *אור*, are presented after Fürst, both imaginary. Mistakes are inseparable from a dictionary, and the present is no exception. The author has not seen some things connected with the Hebrew language which are now settled. Thus, *Elohim* is said to be used of rulers, priests, in Exodus xxi. 6, xxii. 7; but the word is never applied so in the Pentateuch, where it means only the true God. *Shachath* is said to denote destruction of the body, corruption, in Psalm xvi. 10, which it does not. Two *Shilohs* are given—one denoting the expected Messiah, Genesis xlix. 10, which is fictitious. Only one *Shiloh*, the city in Ephraim, occurs in the Old Testament. The noun *בכא* is said to denote properly a speaker, which is incorrect, the form being passive. The particle *ל*, in Genesis i. 15, is erroneously understood, and a wrong translation offered of the context. It is employed there as a simple conditional, *if*, which is the ordinary use of the corresponding Arabic form. In Psalm xlix. 20, the noun *מור* does not mean dwelling, as is asserted after Fürst and Gesenius; but has its usual signification, race or generation. In Genesis xv. 2 the word translated "of Damascus" is wrongly interpreted as a patronymic. The absence of a proper perception is seen in combining two renderings of words in Isaiah ix. 5, as if they were

just the same, "the mighty God or hero." Not unfrequently, too, are more meanings than one attributed to a word, with perhaps or probably prefixed, without a clear indication of the true sense. Such indecision or wavering tends to perplex the student. Thus, a verb in Isaiah lii. 15 is first translated correctly *he shall startle*; and then is subjoined, "but many (not inaptly) render it *he shall sprinkle*, i. e., expiate for"; the latter being an erroneous rendering. A like example occurs in the Hithpabel of *ביר*, where, after giving the meaning to *bless oneself*, it is added that the passive shall be *blessed suits well*, as proposed by Gesenius. But the great lexicographer of Halle changed his mind and preferred the former, which is the true sense. By way of supplementing a defect in the account of *ביר* interrogative, it should be noticed, that not only is a negative sometimes implied in it, but that it came to be employed as a proper negative in later times, as in Canticles viii. 4. Such conversion of the interrogative into a negative is frequent in Arabic. It would probably have been a wiser course had the compiler translated Cassel's recent Lexicon instead of making one from his own resources. With a laudable anxiety to benefit students, he has produced a compend that will scarcely satisfy all their wants. Not possessing nice discrimination or a sagacious instinct in Hebrew lexicography, he is unduly led away by the etymologizing fancies of Fürst, to which his own are akin.

#### OUR LIBRARY TABLE.

*The True History of Joshua Davidson.* (Strahan & Co.)

"AN infidel tract," we felt inclined to call this little work after reading its first fifty or sixty pages; but we soon find as we read on, that the canting tone, however much it may mar the earlier portions of the book, is not the author's. Joshua Davidson is a Cornish carpenter, who, as a lad, models his life on that of Christ. By a literal interpretation of his Master's acts and words, he finds himself led into political communism, which he unites with religious enthusiasm. He comes to London, does some good to others, and much worldly harm to himself; and, after joining the Paris insurrection of 1870, is killed by political foes. In its moral and economic side, the "True History" bears to 'Gin's Baby' and 'Lord Bantam' the relation which is borne by a real Chartist speech to Mr. Disraeli's view of a Chartist oration in 'Sybil.' It will be read chiefly by those who will differ from every doctrine that it contains; but their verdict will be that there is, perhaps, after all, too much foundation for the author's bitterness. In saying this we humour the author by accepting him as the workman he pretends to be; but it is clear from his style that, although not ignorant of proletarian opinion, he is nothing of the kind, unless, indeed, it be—a skilled workman in the field of literature.

*Soldiering and Scribbling: a Series of Sketches.* By Archibald Forbes. (H. S. King & Co.)

THIS is a reprint of a collection of articles contributed at various times to different magazines and papers, and is a readable book enough. There is, however, no connexion between the articles, as may be seen from the names of a few of the subjects. For instance, *Flogged*,—*Cat's Meat*,—*In a Military Prison*,—*Furs*. Every chapter, we must admit, tells something of which the majority of the public was probably ignorant before, and tells it pleasantly, so it is perhaps unreasonable to complain. We cannot say that we greatly admire the tone of the military articles. In the story entitled 'Flogged,' the author is guilty of an inaccuracy which is not creditable to him as an experienced writer on military matters. He asserts that a prisoner before a court-martial was not allowed to call as a witness a girl who had been present at a dispute between him and a corporal. Surely Mr. Forbes must be aware that a prisoner can call any witness, civilian or military, whose evidence he may wish for.

*Times and Places.* By a Stone. (Trübner & Co.) Some graceful, but rather weak stories, strung together by a needlessly clumsy machinery.

*Cabinet Portraits: Sketches of Statesmen.* By T. W. Reid. (H. S. King & Co.)

WE have never met with a work which we can more unreservedly praise. It is absolutely impartial, and full of wisdom and truth. Although written, if we mistake not, by a Radical, the biographies of Mr. Disraeli and Mr. Hardy do their genius more justice than has ever been done to it by writers of their own party.

*Histoire de la Diplomatie du Gouvernement de la Défense Nationale.* Par J. Valpey. Third Part. (Paris, Amyot.)

THIS last volume of an interesting series is by far the most interesting of the three, as, dealing with the period of the 20th of December, 1870, to the 1st of March, 1871, it contains the history of the Black Sea Conference, and Armistice Negotiations. It is marked by mis-spellings wherever English is quoted, but we can recommend it to our diplomatic readers. M. Favre's reputation, if it still can be said to live, is killed beyond all power of resurrection; M. Gambetta's character for statesmanship will be raised by the work; Prince Bismarck's conduct in concealing the fact that the armistice did not extend to the French Army of the East looks black enough. Of comparatively new statements, we note the following:—that Bourbaki's mad march to the East was opposed by Chanzy and Gambetta, and supported by the whole Paris Government, and also by M. Thiers; and that Russia worked to secure, and not to prevent, the representation of France at the Black Sea Conference.

*L'Instruction du Peuple.* Par Émile de Laveleye. (Paris, Hachette & Co.)

THIS most important, but dry and technical, work is divided into two parts, of which the first contains a short view of the general outlines of a scheme of education as it ought to be; and the second, a more detailed account of education as it is, in all the leading countries of the world. M. de Laveleye is, day by day, coming to rank higher and higher among foreign statisticians and economists.

WE have on our table *The Causation of Sleep*, by J. Cappie, M.D. (Edinburgh, Thin).—*Tables for Travellers*, compiled by Admiral Bethune, C.B. (Blackwood).—*The Fifth and Sixth Books of Caesar's Gallic War*, by the Rev. T. Kirk, M.A. (Bemrose).—*Visitors' Guide to Sydney* (Sydney, Maddock).—*Life of Bishop Patteson* (Society for Promoting Christian Knowledge).—*Rambles and Adventures in the Wilds of the West*, by C. C. Hopley (Religious Tract Society).—*Threads of Knowledge*, by Annie Carey (Cassell).—*Charley Hope's Testament* (Religious Tract Society).—*The Secret of a Happy Life*, by the Rev. G. W. Conder (Religious Tract Society).—*Urban Grandier, and other Poems*, by L. Brand (Chapman & Hall).—*Macbeth*, edited by the Rev. C. E. Moberly, M.A. (Rivingtons).—*A Creed of To-morrow*, by A. S. Wilson (Longmans).—*Preces Veterum*, edited by J. F. France (Low).—*Chapters on Bible Classes*, by the Author of 'Copsley Annals' (Seeley).—*Malleus Ritualistarum* (Wilson).—*Thoughts on the Bible*, by the Rev. W. Gresley, M.A. (Society for Promoting Christian Knowledge).—*The Spirit of S. Francis de Sales*, by J. P. Camus, translated by the Author of 'Life of S. Francis de Sales' (Rivingtons).—*Agglutination oder Adaptation?* by A. Ludwig (Williams & Norgate).—*Selections of French Words, comprising the Two Thousand Five Hundred Words most generally used in the French Language*, by P. A. S. Junod (Griffith & Farran).—*Biblical Psychology*, by J. L. Forster (Longmans).—*Notes on River Basins*, by R. A. Williams (Longmans).—*The Life and Writings of St. Peter*, by the Author of 'Essays on the Church' (Seeley).—*Penny Readings in Prose and Verse*, by L. Moseley (Warne).—*A Few Rough Sketches in Rhyme*, by Major E. Barclay (Simpkin).—*Von Algier nach Tunis und Constantine*, by O. Schneider (Foreign).—*La Fin du Mal*, by E. Pétavel-Olliff (Foreign). Among New Editions we have *How We*



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## THE REORGANIZATION OF ACADEMIC STUDY.

Is consequence of the probably well-founded impression that the Report of the Royal Commission recently appointed, and now inquiring into the amount and the sources of revenue of the Universities and collegiate bodies of Oxford and Cambridge, will be followed by some official scheme

for the more efficient employment of that revenue, a number of the professors and members of colleges in the two Universities, as well as men of eminence in science and literature, whether connected with the Universities or not, have agreed upon the following resolution, as a basis for further discussion:—"That the chief end to be kept in view in any redistribution of the revenues of Oxford and Cambridge is the adequate maintenance of mature study and scientific research, as well for their own sakes as with the view of bringing the highest education within the reach of all who are desirous of profiting by it." On Saturday last a meeting was held in the Freemasons' Tavern of persons who have accepted this proposition, and a series of resolutions was proposed and commented on, in such a manner as to develop more fully the views of the adherents to the general principle set forth above. The meeting was unanimous in adopting resolutions, the general tenor of which I may briefly explain, and at its conclusion constituted itself the nucleus of a "Society for the Organization of Academic Study." Amongst those present at the meeting, of whom most criticised at some length the present mode of application of collegiate revenues, and the need for a more truly academic organization, were, Sir Benjamin Brodie, Bart., late Professor of Chemistry, Oxford, Prof. Rolleston, of Oxford, the Rector of Lincoln College, Prof. Seeley, the Cambridge Prof. of Modern History, Mr. H. Sidgwick, Dr. W. B. Carpenter, Prof. Huxley, Prof. Thirlwell Dyer, formerly of Christ Church, Oxford, Mr. Bywater, Prof. Robinson Ellis, and others. Amongst those who have expressed their sympathy with the preliminary resolution, but who were unable to be present at the meeting, are Prof. Owen, Mr. Darwin, the Rev. Hugh Munro, late Professor of Latin at Cambridge, Prof. Phillips, of Oxford, Dr. Sharpey, Prof. Allman, Dr. J. H. Gladstone, &c.

The views expressed by the various speakers, and the resolutions adopted, may be summarized as follows. It is of the utmost importance to the welfare and greatness of this country that there should be adequate provision for men who desire to devote their lives to research, in order to extend the boundaries of knowledge in philology, in archaeology, and in physical science. Whilst instruction is undoubtedly a chief object for our universities, a still more important object for them, as endowed institutions, is the fostering of knowledge for its own sake, since it is not and cannot be directly self-supporting. Instruction becomes less mechanical, acquires additional vigour and life, by contact with the enthusiasm and earnestness which are the mainsprings of scientific research. In other countries, notably in Germany, a great deal more is done for the advancement of various departments of knowledge than in this country.

One or two institutions in this country, such as the British Museum and the Royal Observatories, exist for the purpose of promoting scientific research, and with the most valuable results. The colleges of Oxford and Cambridge have, to a large extent, lapsed from a similar position to which they did at one time aspire. Considerable numbers of young men are trained in a certain curriculum, and valuable prizes, in the shape of Fellowships, are given to those amongst them most successful in the examination lists. The competition for these prizes is severe, and the result is that the resident Fellows of colleges—even if they are ambitious of pursuing original investigations—are fully occupied in the elaborate system of preparing candidates for examination, whilst the effect on the examinees of high-pressure acquisition of facts and theories to be brought out in the final struggle which terminates the University course, is eminently injurious—tending, as it does, to suppress all inclination to independent inquiry, or to the full unhurried study of any problem. It might be supposed that the University professoriate, as apart from college fellowships, furnishes such a series of appointments, as the present position of philological, archaeological, and physical science demands. This is not the case. It is incomplete, and many

professorships are greatly underpaid. The total additions which were made to the professorial fund by the commission of 1854 only amounted to 7,000*l.* a year; and this was, to some extent, obtained, not by directly calling upon colleges to contribute to the professorial stipends, but by digging up certain professorships attached to colleges which had absorbed those professorial endowments into their common fund. The meeting by no means desired to call upon the colleges to contribute another small slice to the professorial fund, but advocated the modification of the present system of giving and holding college fellowships, in such a way as to provide, together with the existing professoriate, a complete system of teachers in the various departments of knowledge, the word "teacher" being understood to comprehend all grades, from the younger men with a larger share of the duties of mere instruction, up to the ripe student, relieved from general pedagogic work, and enabled to devote his full energies to learning, in doing which he would act as the highest kind of teacher to his assistants and those in contact with him.

It is desirable to state that the sense of the meeting was not in favour of an alienation of funds from the colleges, but of a change in the functions of the college "Fellow," who, gradually advancing from his initial stipend, if meritorious, to an income of double or treble the present amount, and no longer driven out from his University, as now, even though he be of eminent ability, by his refusal to submit to the condition of celibacy, might yet retain the name and position of "Fellow." Further, although it was felt that a very great deal might be effected in the right direction by the special devotion of a large proportion of college revenues to definite institutions, to be founded in the University designed to promote scientific research, yet it was considered that the greatest good would be attained if these institutions, together with the professoriate and the residual collegiate appointments, were worked as parts of one harmonious system. It was understood that neither the total abolition of prize scholarships, nor of prize fellowships, or studentships, as they might be termed when modified in value, time of tenure, and the work required, was contemplated by the meeting. On the other hand, the fundamental principle, as we take it, which the Society desires to advocate, is, that it is not desirable largely to employ collegiate endowments in paying mere teachers of what every one desires to be taught, for they will necessarily obtain an income through fees; but that it is desirable to pay men who are working in, and capable of, teaching subjects, or those advanced portions of subjects, which very few persons desire to be taught, even, at times, no person,—such subjects being, nevertheless, often of the profoundest interest and importance.

L.

## BURNS'S SNUFF-MULL.

I QUITE agree with your Correspondent, Mr. James Hurnard, that it is unsafe to dogmatize about what is uncertain. If, through your abridgment, I can judge of his full argumentative strength, I must infer that he is unacquainted with the whole evidence which now fixes the date of the whistle-contest, and establishes the fact that Burns was not actually present at the "mighty claret-shed" which he so successfully has celebrated. The snuff-mull sold at Copford Hall as a relic of the bard is just such an article as an adept in relic manufacture might be supposed to venture on. It is not an unlikely present to have passed from the gratified victor to the bard of the whistle. The inscription is very naturally expressed, and, but for its adoption of a date now ascertained to be erroneous, might have passed muster without attracting much suspicion. Mr. Hurnard has taken some pains to make it appear that Burns committed no mistake when, in his printed volume, he stated "Friday, the 16th of October, 1790," as the date of the contest; but the 16th of October, 1790, was not a Friday, while

the same date in 1789 really was so. Finally, he suggests that, even supposing 1789 to have been the correct year, there is nothing to prevent the conclusion that Craighdarroch selected the date inscribed on the "relic" (being the anniversary of the contest) as the proper one for making the presentation. To this I have little to say, except that, supposing this to be a genuine, instead of a mock relic, it does appear singular that, in giving a date, it should happen to be the very one erroneously shown in every edition of the poet's works as that of the contest; and this is just such a blunder as a relic manufacturer (not of the present day) must have fallen into. Suspicion being thus naturally awakened, we seek to be informed from what source this relic reached Copford, and who were its former possessors? We all recollect how, at Burns's death, his few articles of *virtù* were gifted by the widow to his most cherished friends. Dr. Maxwell got the poet's "Excise pistols," and Alex. Cunningham was presented with the punch-bowl of Inverary marble, the marriage present of the poet's father-in-law. Cunningham also got the original portrait of the bard by Nasmyth, which, after Cunningham's death, found its way back to the family, and now hangs in the National Gallery at Edinburgh. We recollect also that at the death of Mrs. Burns, in 1834, there was a rump of her effects, where such relics of the poet as she had saved brought amazing prices. Of these, the public have been supplied with a detailed list, but on neither of these occasions was the relic now in question ever heard of.

The original "Memorandum of Bett" between the three claret champions has recently cast up, and was made public in 1864. It is dated 10th October, 1789—six days prior to the fray—and records the names of the judge and two witnesses of the contest. It is signed by the competitors: the poet's landlord, Patrick Miller of Dalswinton, and George Johnstone, a neighbouring landowner, are the witnesses named, while Burns's very intimate friend, Mr. M'Murdo, of Drumlanrig, is the appointed judge. In August, 1792, "The Whistle" was published in *Johnson's Museum*, and again in the author's new edition of his poems, in 1793. Appearing there in company with "Tam o' Shanter," it created no small sensation, and Mr. M'Murdo, in 1793, at the request of Capt. Miller (son of the poet's late landlord), forwarded to that gentleman the Memorandum referred to, with the following docket inscribed thereon:—"The original Bett between Sir Robert Lawrie and Craighdarroch for the noted whistle, which is so much celebrated by Robert Burns' poem, and for which I was named Judge. The Bett was decided at Carse, 16th Oct<sup>r</sup> 1789. Won by Craighdarroch. He drank 5 bottles of claret."

If relic-hunters are sometimes tricked by relic-makers, biographers and the reading public are as much bothered by a more dangerous class of manufacturers, in the shape of story-hatchers. A hoary gossip of this contemptible type, named William Hunter, a blacksmith, desirous of that kind of distinction which is supposed to be conferred by contact in the most trifling degree with departed greatness, had been (after arriving at an age when disproof might be defied) in the habit of asserting that he, when a young lad, was a servant at the Carse, and carried in the drink to the champions at the whistle-contest. Following the ballad-narrative, he alleged that Burns was the sole witness of the competition, and sat in a corner composing the ballad while the conflict progressed, helping himself at intervals to the contents of a bottle of brandy and another of rum, which stood on the small table before him, along with his writing materials. Not till sunrise did the second of the defeated knights fall under the table, when both were carried off to their bed-chambers by the bard and the boy, the gallant victor meanwhile keeping on his feet and triumphantly blowing the "Dead March" on the whistle he thus won. Finally, home went "our bard like a prophet in drink," carrying four sheets of foolscap which he had scribbled during the conflict!

The late Sir J. S. Menteith, Bart. was a devout

believer in the real presence of Burns at the whistle-contest; and in order to stamp his favourite theory with "confirmation strong as proofs from holy writ," he prevailed on this deluded old blacksmith to make affidavit to the truth of these fabrications before himself as Justice of the Peace, on 2nd December, 1841! But, after all, the most satisfactory evidence against that theory is to be found in Burns's own letter to Riddel on the day of the contest, in which he says, "I request you to get your guest, Sir Robert Lawrie, to frank the two enclosed covers for me; I want them franked for to-morrow, as I cannot get them to the post to-night. I shall send a servant again for them in the evening." In the name of common-sense, I ask, could Burns have thus written, if he himself had to be present at the Carse that night?

WM. SCOTT DOUGLAS.

## UNSUSPECTED CORRUPTIONS OF SHAKESPEARE'S TEXT.

THE play of "Measure for Measure" was first printed in the folio of 1623, and has a full share of the minor errors for which that volume is notorious. In some respects it appears to have been more fortunate than its companions; for there is no reason to believe it has been deprived of any scenes, or even passages, beyond a line here and there. The chief faults are misprints; but these are so numerous that, after all the labour bestowed on their correction by successive editors and commentators, there still remain many passages which are palpably corrupt. I have marked no inconsiderable number, hitherto unchallenged, also, where the sense seems to me to have suffered from the ignorance and carelessness of those into whose hands the precious heritage of Shakespeare's dramas fell upon his death.

In act i. sc. 1, the Duke, speaking to Angelo and Escalus at the moment of his departure, says, according to the folio:—

I'll privately away. I love the people,  
But do not like to stage me to their eyes.  
Though it do well, I do not relish well  
Their loud applause and aves vehement.

Query, is not the genuine lection of the third line,—  
Though I do well, I do not relish well, &c.?

I am not confident in this case, but the construction appears to be, "If I do perform my functions properly, I enjoy no particular pleasure in the boisterous approval of the multitude." The misprint of *it* for *I* is not unfrequent in our old books, as the following instances from the folio show:—

Vio. But if she cannot love you, sir?  
Duke. It cannot so be answered.  
Vio. Sooth, but you must.

Twelfth Night, act ii. sc. 4.

And—

Would I might never stir from off this place,  
I'd give it every foot to have this face;  
It would not be Sir Nob in any case.

King John, act i. sc. 1.

And, as I pointed out years ago—

No: so it may prove  
An argument of laughter to the rest,  
And amongst lords be thought a fool.

Timon of Athens, act iii. sc. 3.

—where, in each instance, *I* is manifestly indispensable for the sense of the passage.

The next scene, that between Lucio and two gentlemen, is so defaced both by omissions and mistaken assignment of the speeches as to be hardly intelligible. But these defects are patent to everybody. Act i. sc. 4:—

Mos reasons for this action,  
At our more leisure, shall I render you:  
Only this one.

Here, "one" is evidently an *erratum*. We should read, "Only this *now*." I give the passage in the old spelling to show how the error originated, the *one* having been caught by the compositor from the *only* in the same line.

At the opening of the 5th scene in this act there is a faulty arrangement of the speeches, which, though clearly indicated by the context, has not hitherto been noticed. On turning to the scene, it will be found that the dialogue between Isabella and Francisca is interrupted by Lucio, who exclaims from without—

Ho! Peace be in this place!  
Isab. Who's that which calls?



From. It is a man's voice! Gentle Isabella,  
Turn you the key and know his business of him;  
You may, I may not; you are yet unsworn.  
When you have vow'd, you must not speak with men  
But in the presence of the priestess;  
Then, if you speak, you must not show your face;  
Or, if you show your face, you must not speak.  
He calls again; I pray you, answer him.  
Isab. Peace and prosperity! Who is't that calls?

Here the salutation, "Peace and prosperity!" incongruous in the mouth of Isabella, a resident in the house, obviously comes from Lucio, as, indeed, the words of Francisca, "He calls again," clearly denote. Arrange:—

From. Or, if you show your face, you must not speak.  
Lucio. Peace and prosperity!

From. He calls again.

I pray you answer him.

Isab. Who is't that calls?

It is surprising an error so easily perceptible should not have been detected before.

Act ii. sc. 2:

Could great men thunder  
As Jove himself does, Jove would ne'er be quiet,  
For every pelting, petty officer  
Would use his heaven for thunder: nothing but thunder.

Is it fanciful to suspect an ambiguity in the opening lines of this beautiful speech? If by "great men" are meant men of eminence and potency, it does not follow that their privilege of thundering should extend to "every pelting, petty officer." It has occurred to me as not improbable that Shakespeare wrote—

Could great men thunder, &c.

"great man," of course, being used ironically. Compare what follows:—

—but man, proud man!  
Drest in a little brief authority, &c.

In cases of this description, where the passage is well known, and the eye and ear have been long accustomed to the received text, any change jars, and is unwelcome at first. It is not without hesitation, therefore, that I venture to suggest the likelihood of an error in a speech so famous and familiar.

In the next scene, where the Provost calls the attention of the Duke to Juliet—

Look, here comes one; a gentlewoman of mine,  
Who falling in the flames [flames] of her own youth,  
Hath blister'd her report,

—there need be no scruple in conjecturing the word "mine" to be a misprint for *name*:—

A gentlewoman of name.

This Juliet was, we know, while in no sense could the Provost call her "mine."

Those who are conversant with our old literature, more particularly the poetical part of it, are well aware of the frequency with which mistakes occur in words containing the letters *m* and *n*. Thus, to cite only two or three instances from the 1623 folio, Shakespeare.

In 'Macbeth,' act i. sc. 4:—

Would thou hadst less deserv'd,  
That the proportion both of thanks and payment  
Might have been mine,

the word "mine" has been suspected by all editors. Again, in 'The Two Gentlemen of Verona,' act ii. sc. 4—

It is mine, or Valentine's praise,

no sense can be extracted from it. So also in 'The Merry Wives of Windsor,' act i. sc. 3, where Nym vapours,—

I will possess him with yellowness, for the revolt of mine is dangerous,

the "mine" has been a perpetual torment to commentators. [In this last instance I am very confident the word it has supplanted is neither *men*, nor *man*, nor *mien*, nor *mind*, but the fustian rogue's own name, and that the line originally read—

—for the revolt of Nym is dangerous.

Compare the context and the subsequent bravado of the knave—

My name is Corporal Nim: I speak, and I avouch; 'tis true.  
My name is Nim, and Falstaffe loves your wife!

The opulence of Shakespeare's diction is not more wonderful than his unerring memory. He scarcely ever repeats himself, and as rarely is at fault even in the most trivial minutiae of the scene. There is an instance of repetition in 'The Tempest,' Alonso, in act iii. sc. 3, saying—

I'll seek him deeper than e'er plummet sounded.

And Prospero, in act v. sc. 1—

And deeper than did ever plummet sound,  
I'll drown my book;

—but it would not be easy to find another. It is probable, too, that in 'Love's Labour's Lost,' act v. sc. 2, when the Princess and her bevy of ladies are expecting the arrival of the King of Navarre with his nobles, and she says—

Nor to their penn'd speech render we no grace;  
But while 'tis spoke each turn away his face,

—the author was led into the mistake of writing "his" for *her* by thinking of the youths who in his day enacted female characters. In act iv. sc. 1, of the play before us, where Isabella describes to the Duke the exact place and time for her promised meeting with Angelo, and he asks—

But shall you on your knowledge find this way?

instead of "shall *she*" (since it is Mariana, not Isabella, who is to keep the appointment); the slip was apparently the poet's. In neither case is there anything in the context likely to have led a copyist or compositor astray.

[At present I have no space for replying to the objections of two or three Correspondents, who appear to think the mere suggestion of an error in the text of the first folio sacrilegious. I must content myself by soliciting their attention to the judgment which men best qualified for the task in the present day have passed upon that immaculate volume. The Rev. Joseph Hunter, the author, among other works, of 'New Illustrations of Shakespeare,' says of it:—"Perhaps in the whole annals of English typography there is no record of any book of any extent and any reputation being dismissed from the press with less care and attention than the first folio." The Rev. A. Dyce, a scrupulously conservative editor of Shakespeare, and a scholar intimate beyond almost any other with the kindred literature of the sixteenth and seventeenth centuries, observes, that Mr. Hunter gives the true character of the folio, and describes the "copy" from which it was printed as "a jumble of printed books and manuscripts," edited "with a carelessness almost unexampled!" Another modern editor of the poet, Mr. Grant White, speaks of it in this wise:—"Unfortunately, this precious folio is one of the worst printed books that ever issued from the press. . . . Besides minor errors, the correction of which is obvious, words are so transformed as to be past recognition, even with the aid of the context; lines are transposed; sentences are sometimes broken by a full point followed by a capital letter, and at other times have their members displaced and mingled in incomprehensible confusion; verse is printed as prose, and prose as verse; speeches belonging to one character are given to another; and, in brief, all the possible varieties of typographical derangement abound in that volume."—*Shakespeare's Scholar*.

Another excellent authority, Mr. Nanson Lettson (to whom we are indebted for the preservation of the two most valuable works on Shakespeare's text in the language, 'Shakespeare's Versification' and 'A Critical Examination of the Text of Shakespeare,' by W. Sidney Walker) offers similar testimony; and on the absolute necessity for conjectural emendation in the case of a book so mutilated, very sensibly remarks:—"We should remember that it is only where our authorities are defective that it is requisite to resort to conjecture. In the criticism of the New Testament, for instance, where scholars are as much bewildered as assisted by the multitude of MSS., conjecture is unnecessary; one authority supplies the defects of another; the only difficulty is to select with judgment. Now in Shakespearean criticism we have the reverse of all this. The first folio is not merely our best, but our only authority for more than half the plays: in the rest it is frequently derived from the latest and worst of a series of quartos, of which even the earliest and best, when it comes to be examined, too often turns out to be only comparatively correct. These are the foundations on which an editor of Shakespeare has to build; these are the guides whom too many critics are willing blindly to trust, rather than weigh probabilities fairly and impartially, and act according to the result. With regard to the text of Shakespeare, the best critics

have pronounced that our authorities are defective; it is in exact proportion to this defect that it is our duty to resort to conjecture."

Finally, Mr. G. L. Craik, the author of 'The English of Shakespeare,' a writer by no means disposed to speak disparagingly of the folio, remarks:—"There is probably not a page in it which is not disfigured by many minute inaccuracies and irregularities, such as never appear in modern printing. The punctuation is throughout rude and negligent, even where it is not palpably blundering. The most elementary proprieties of the metrical arrangement are violated in innumerable passages. In some places the verse is printed as plain prose; elsewhere prose is ignorantly and ludicrously exhibited in the guise of verse. Indisputable and undisputed errors are of frequent occurrence, so gross that it is impossible they could have been passed over, at any rate in such numbers, if the proof-sheets had undergone any systematic revision by a qualified person, however rapid. Everything betokens that editor or editing of the volume, in any proper or distinctive sense, there could have been none. In addition to a large number of doubtful or disputed passages, there are many readings in it which are either absolutely unintelligible, and therefore certainly corrupt, or although not nonsensical, yet clearly wrong, and at the same time such as are hardly to be sufficiently accounted for as the natural mistakes of the compositor. Sometimes what is evidently the true word or expression has given place to another having possibly more or less resemblance to it in form, but none in signification. In other cases, what is indispensable to the sense, or to the continuity and completeness of the dramatic narrative, is altogether omitted." Upon the whole, Mr. Craik is of opinion that the number of readings in the first folio (including arrangements of the verse and punctuation affecting the sense) which must be admitted to be either clearly wrong or in the highest degree suspicious, probably amounts to not less than twenty on an average per page, or about twenty thousand in the volume.]

H. STAUNTON.

### Literary Gossip.

THE following lines by Moore are, we believe, now published for the first time:—

When life looks lone and dreary,  
What light can dispel the gloom?  
When Time's swift wing is weary,  
What charm can refresh his plume?  
'Tis woman, whose sweetest beameth  
On all that we feel or see.  
And if man of Heaven ere dreameth,  
'Tis when he thinks purely of thee.  
Oh! woman!

AN account of 'The Lushai Expedition, 1871-1872,' from the pen of Lieut. R. G. Woodthorpe, Royal Engineers, will shortly be issued by Messrs. Hurst & Blackett. It will be comprised in a single volume, with illustrations.

DR. HUSENBETH has bequeathed his collection of missals, one of which is among the most splendid in England, to Lord Stafford. He has left a copy of his work, 'Emblems of the Saints,' with large MS. additions, ready for the press. The second edition of the work is now out of print.

THE new work on which Mr. Hepworth Dixon is engaged is entitled 'The History of Two Queens:—Catherine of Aragon and Anne Boleyn.' Mr. Dixon, during some extensive researches, has discovered, it is said, many hitherto unknown facts respecting his two heroines, which will throw much new light on their personal history, as well as the national history of the period in which they lived.

DR. JAMES HUTCHISON STIRLING, the well-known Hegelian, has in the press a new

book called 'Lectures on the Philosophy of Law. Together with Whewell and Hegel, and Hegel and Mr. W. R. Smith: a Vindication in a Physico-Mathematical Regard.' An American reprint will appear simultaneously with the English edition.

THE long promised catalogue to the Scott Centenary Loan Exhibition of 1871 will be published by Messrs. A. & C. Black about Christmas. The volume will consist of 200 pages quarto, with thirty-two illustrations in photo-lithography from original busts of Sir Walter Scott, paintings, and engravings taken at different periods of his life, besides fac-similes of his original MSS., both in prose and verse.

A VALUABLE collection of geographical and historical works, formed by Mr. H. Stevens, the American bookseller and agent, is now selling at the rooms of Messrs. Puttick & Simpson. The catalogue is a model of accuracy, and for a sale catalogue almost unique of its kind, giving the titles of all the books in full, with judicious, not puffing, notices of the most rare and valuable. It is entitled 'Bibliotheca Geographica et Historica; or, a Catalogue of a Nine Days' Sale of rare and valuable Ancient and Modern Books, Maps, Charts, Manuscripts, Autograph Letters, &c., illustrative of Historical Geography and Geographical History . . . collected, used and described, with an Introduction on the Progress of Geography, and Notes and Annotatiuncule on Sundry Subjects, together with an Essay upon the Stevens System of Photobibliography, by Henry Stevens, G.M.B. (whatever that may mean), F.S.A., M.A., of Yale, &c., Part I.' The introduction on the progress of Geography is not yet ready, it is intended to accompany Part II.; but the present publication has a Preface setting forth the Stevens method of cataloguing books by "Photo-bibliography," which is well worthy of consideration. Mr. Stevens contends that photography may be most advantageously used in the preparation of catalogues, and has prefixed to the volume before us a beautifully executed photograph of the 'Geografia di M. Livio Sanuto, Vinegia, 1588,' folio, as a specimen of his system. "A few copies," he says, "of Part I. of our collection have been printed on thicker paper, and have been illustrated with about 400 photographs of the principal books, manuscripts, and maps to be sold in the collection." We are sorry to see that Mr. Stevens should imagine that "photogram" is a possible form. That horrible coinage, "telegram," has misled a good many people who do not know Greek.

THE *Nautical Magazine* will this year publish an extra Christmas number, and the principal story, 'Two Women,' from which it takes its name, is written by Mar. Travers, the author of 'The Spinsters of Blatchington.'

THERE has been a strike, on a large scale, at Edinburgh, among compositors not employed on newspaper work.

MESSRS. CASSELL, PETTER & GALPIN have in preparation a new illustrated serial work by Mr. James Grant, the novelist.

MESSRS. SAMPSON LOW & Co., compilers of 'The English Catalogue of Books,' published during the years 1863 to 1871 inclusive, which will shortly be ready, have wisely addressed a circular to the various learned societies, with a view to obtaining lists both of the societies

themselves and of their publications. Some such list is much needed.

WE are indebted to Mr. H. M. Gilbert for a work entitled 'Bibliotheca Hantoniensis. An attempt at a bibliography of Hampshire. Printed for subscribers. To be had at "Ye olde booke shoppe," 37, Bernard Street, Southampton.' Although this book is by no means complete, several publications even mentioned by Upcott ('Bibliographical Account of English Topography') not being included in its pages, it would be niggardly not to commend it as a good attempt in a right direction. All such works are only tentative in the first instance, and we should be glad to see booksellers in other country towns following the example here set before them. We heartily coincide with the editor in considering a complete history of Hampshire to be an addition to our topographical literature that is much needed.

AT the sale by Messrs. Hodgson of the copyrights and stock of the late Mr. James Walton, of Gower Street, on Monday last, the prices realized for the following lots may be mentioned:—Lardner's Museum of Science and Art, 12 vols., 300*l.* (Lockwood);—Handbook of Natural Philosophy, 250*l.* (Lockwood);—Handbook of Astronomy, 50*l.* (Lockwood);—Animal Physics, 160*l.* (Lockwood);—Schmitz's Rome, 115*l.* (Lockwood);—Latham's English Grammar, one-half share, 50*l.* (Longmans & Co.);—Gill's Chemistry for School, one-half share, 90*l.* (Stanford);—Greenwood's Greek Grammar, one-half share, 32*l.* (Macmillan);—Robson's Latin Exercises, 30*l.*; Smith's Ancient History, 3 vols. 8vo., 270*l.*; Niebuhr's Lectures on Roman History, with the stock, 170*l.* (Lockwood). There was a good attendance of the publishing trade, and a fair competition for all the important lots.

MR. J. R. LEIFCHILD's recent volume, entitled 'The Higher Ministry of Nature, viewed in the Light of Modern Science, and as an Aid to Advanced Christian Philosophy,' has been re-issued in America, by the Messrs. Putnam, of New York.

M. EDMOND ABOUT's new work, entitled 'Alsace,' has been brought out in Paris. Amongst other novelties is a story by M. Maurice Sand, 'Augusta,' the plot of which is chiefly founded on the events of the last war.

A NEW novel, by Herr Karl Gutzkow, entitled 'Der Hollandgang,' will shortly be published in Jena.

A LITTLE volume of memoirs relating to the Borgia family, especially with reference to their connexion with Ferraro, by L. N. Cittadella, has just been published at Turin.

THE third volume of the 'Canti e Racconti del Popolo Italiano,' brought out under the superintendence of Signori D. Comparetti and A. D'Ancona, lately published, contains the 'Canti delle Provincie Meridionali,' collected by Signori Antonio Casetti and Vittorio Imbriani. Signor Angelo Dalmedico has published, in Venice, a little collection of 'Canti del Popolo di Chioggia,' with a few explanatory notes.

COUNT FELIX D'HEZECQUES has brought out a volume, entitled 'Les Souvenirs d'un Page de la Cour de Louis XVI.'

PROF. PIERO CORBELLINI has published in Pavia a good work on Italian literature, en-

titled 'Note di Letteratura Italiana,' in two small volumes.

THE conductors of the "American Literary Bureau" again send us their programme. Mr. Froude, they tell us, is this year their "great *pièce de résistance*," but they are the agents of several English lecturers, and one is announced as "a member of the Reform and other West-End Clubs in London"; and we learn that he, "in common with many highly cultivated and distinguished men, has hitherto shunned the glare of the platform, speaking only before learned societies or select social circles." There are several American generals. General Brinkerhoff lectures on the following alarming subject, 'Andrew Jackson: Was he a Representative or a Disturber—a Vital Force or a Vicious Parasite?' General Kilpatrick, however, produces the most startling effects. "There is a magnetism in his oratory that the audience carries away from the hall." As for the ladies, they are numerous, and all seemingly good-looking. There is Miss L. Edgerton, who offers a lecture called 'Woman is Coming,' and is herself, the *Peoria Review* tells us, "a flower of poetry, the sweetest specimen of a Sixteenth Amendment that has ever graced the bald interior of Rouse's Hall." Another lady is "the incarnation of Western smartness," "the Anna Dickinson of the West." "Anna," herself, we believe, despises the "Bureau" as "masculine." We suppose that is the reason why we are told of more than one lady connected with the "Bureau," that she surpasses "Anna."

MESSRS. SAMPSON LOW & Co. write to us, denying the correctness of the rumour we mentioned last week regarding the details of their arrangement with Mr. Stanley.

## SCIENCE

THE GREAT PYRAMID, AND ITS SCIENTIFIC THEORY.  
15, Royal Terrace, Edinburgh, Nov. 15, 1872.

THE finest specimen of one of the ancient *casing-stones* of the Great Pyramid known at present to exist either in Europe or even in Egypt, was received this week in Edinburgh from Mr. Wayman Dixon, a rising young engineer of Newcastle-on-Tyne, who has recently completed an iron bridge across the Nile between Cairo and Jeezeh.

Exploring among the now notorious rubbish-mounds on the northern foot of the Great Pyramid, —and especially among the parts of them which had been extensively cut into by the Khedive's workmen a few years ago, in order to supply crude materials for the new road, whereby the Prince and Princess of Wales drove out soon afterwards, one fine morning, to visit the venerable primeval monument,—Mr. Wayman Dixon discovered this loose specimen, just in time to save its being carried off among many other large lumps of stone preparing to be broken up, and used by the Arabs in building themselves a new village near the Pyramid.

The specimen was illustrious in his eyes, though not at all in theirs, by its possessing, though in more or less injured condition, five of the anciently-worked sides of the block, including, fortunately, amongst them the upper and lower horizontal surfaces, together with the bevelled surface between. The exact angle of that bevelled slope (common to all the Great Pyramid's casing-stones whenever they have been alighted on) led the late John Taylor, of Gower Street, London, to the immortal archaeological truth, never dreamt of in the philosophy of all the regular linguistic and hierological Egyptologists; viz., that the shape of the entire monument (since then declared by the learned Lepsius to be the oldest architectural monument still exist-



ing above the surface of the earth, and the one to which the first link, not only of Egyptian, but of universal, history is securely fastened) was carefully so adjusted and exactly fashioned in its own day to precisely such a figure, that it does set forth the value of the mathematical term  $\pi$ ; or does, vulgarly, demonstrate in the right way the true and practical squaring of the circle.

Whether that shape was given to the Great Pyramid for that purpose is a different affair, and may serve as a question for the schoolmen to go on disputing over, if they like. But there is another noteworthy fact for more practical men, touching this material stone so happily saved by Mr. Wayman Dixon, and equally indisputable with the  $\pi$  shape fact; and it is this, viz., that the length of the front foot of the stone, or that most important line or edge from which the angular  $\pi$  slope of the whole stone commences to rise, and which may, therefore, possibly have been regarded as a radical length for the theory of the Great Pyramid, is found in this case to measure a very remarkable length. And what length may that be? Not the ordinary profane cubit of old Egypt, nor any extraordinary profane one either, nor anything whatever that the modern Egyptologists of Europe have ever suspected, but, within the limits of mensuration error now unavoidable, the number of just twenty-five Pyramid inches, neither less nor more. And twenty-five Pyramid inches have been shown to be the ten-millionth part of the length of the earth's semi-axis of rotation, as well as to have been the length of the cubit of Noah, Moses, and Solomon; or, in the words of Moses to the Hebrews before Sinai, "the cubit of the Lord their God."

It was but three weeks ago that a humble proposal by a venerable clergyman of the Church of England to have a noble monument of the Great Pyramid erected in proper chronological position at the head and beginning of the Egyptian Gallery of the British Museum, was rejected by the Trustees thereof, acting under the advice of the Egyptologists of the establishment; for they, through their chief, distinctly asserted, as I have been given to understand, that there had been nothing new discovered at the Great Pyramid during the last thirty years, or more; and also, that there was no spare room for anything of any sensible size about the Great Pyramid in all their grand and sumptuous Egyptian Gallery. And this latter statement was in so far only too true, seeing that these gentlemen have crowded all the available space there, and at immense cost often to our nation, with the impure statues of the animal gods of a later, and indeed the most idolatrous, age of all the ages of ancient idolatrous Egypt.

Scarcely, however, have the officers of the Museum, after rejecting the poor clergyman's decorous prayer, settled themselves once again to their idol-glorifying employments, than this material messenger from the only pure and un-idolatrous, as well as the original and greatest monument of all Egypt, has been landed on these shores, as if to assert its right to be set before the people of a Christian land, just as well as the idols of a later, a false, and most baneful and degrading religious system, in order to teach men what is precious for them to know touching actual events in the early history of mankind.

So there is to be war with the idols of Egypt. At present, they are in possession of the high places of the London museums, and of course there will be a multitudinous and angry gathering of the many metropolitan Egyptologists in defence of their beloved pantheon of animal-headed gods. But there is a prophecy against these vile things, the seducers of nations, that they shall be brought down. The fulfilment of that prophecy was commenced by Cambyses; and now, against the remnants of the idols set up once again in these latter days, the work of testifying is continued by this witness of 4,000 years, just arrived from the earliest and only pure monument known of Egypt's land, even the altar in the midst of the land and the pillar at the border thereof to the Lord. So what a nightmare of unrest will not this Great Pyramid rock witness be, to disturb the hitherto contented slumbers of those

over-learned officials who regulate and decide with despotic power what part, and what part alone, of all old Egypt the British public shall be allowed to contemplate! A rather ominously heavy nightmare, too, seeing that this witnessing stone of primal time was cut out originally to be of, apparently, the bulk of a Pyramid cubit cubed; and to weigh, in its special material, just half a Pyramid ton weight. That is, 1,250 Pyramid pounds; each such pound representing the weight of 5 cubic Pyramid inches of matter endued with the earth's mean specific gravity; and this when tested accurately in air of a pressure and temperature equal to the mean of whatever is enjoyed in that way by all the nations of men presently living on the surface of this wondrous man-bearing globe which we call "earth"; and which globe bears, in the centre of all the land surface thereof, this unique Great Pyramid building, in Egypt but not of Egypt, the veritable monument, too, of number, weight, and measure, or inscribed all over in virtual characters with *Mene, Mene, Tekel, Upharsin*; words which I would only venture to translate as "number, number, weight, division," though the modern Egyptologists, so long in useless possession of the building, may apply the message to themselves, and interpret it in the usual manner of the readers of another Book.

C. PIAZZI SMYTH,  
Astronomer Royal for Scotland.

#### THE "SHAPIRA COLLECTION."

THE following account, by Lieut. C. R. Conder, R.E., of the visit to Moab of Pastor Weser and Mr. Dinsberg, has just been received at the office of the Palestine Exploration Fund, with sketches, made by Mr. Conder, of the things found. It is the account referred to by Mr. Tyrwhitt Drake in his letter on the subject, published in the *Athenæum*, November 2.

"It appears that of this pottery smaller fragments had been previously found, and sent by the Arabs in camel loads to Damascus, where it was used for the manufacture of cement for cisterns. More perfect specimens were found at Dhiban by Bedawin in search of saltpetre for their gunpowder. The pottery is often so strongly impregnated with salt that, though washed again and again, a constant efflorescence re-appears in a few hours. After collecting through an Arab emissary for four months, Mr. Shapira determined, with Pastor Weser and Mr. Dinsberg, a German resident in Jerusalem, to endeavour personally to find specimens *in situ*."

"The party proceeded first on a visit to Sheikh Ali Diab, the chief of the Adwan, through whom many specimens had been already obtained. Great difficulties were experienced in the supply of water: horses often had to be sent back four hours' distance to drink; and, later on, the excited bearing of the Hammydeh brought the expedition to a rapid termination."

"Leaving Diab's camp, the party proceeded to El-eal, the El-ealah of Scripture, where they found a rock-cut repository, some two feet deep, and long enough for two jars such as were sent by Sheikh Ali. Thence they went to Hesban, where they found nothing but some old coins, together with broken pottery, and four stones, inscribed, but illegible. The next point was the camp of Fendi el Faiz, Sheikh of the Beni Sakhr to whom the Hammydeh are subject, situate near Bir el Sein (?), and thence to Medeba. Here it was that Messrs. Weser and Dinsberg found the curious pieces of pottery of which I send separate sketches. Under a heap of more modern broken pottery two pieces were found, on one of which was a Phœnician "mem," and on the other two lines of crowded Phœnician characters were legible. Digging some two or three feet, the other specimens were then found. Mr. Shapira himself was at the time entertaining the natives in the tent with coffee. Here also the people brought numerous broken pieces of pottery, but for prudential reasons they were thrown away in presence of the natives, to prevent their getting exaggerated ideas of the value of the pottery. Their ignorance is so great, that they mistake natural marks in the rock for inscribed characters.

Pottery also was unknown, as water is kept in goat-skins only. Dhiban was next visited, and the two travellers were shown by the Sheikh of a small tribe the niche in which the large figure of an Astarte (?) had been previously found, and which appeared just fitted to hold it. They were of opinion that the statue was interred here, possibly beneath a temple. Lying on the hill above the cave was a stone some two feet long, with a few Phœnician characters. Broken stones were also found here, and pieces said to belong to the Moabite stone; one piece, of a later date, had a Cufic inscription, and one or two engraved crosses, separated by a geometrical pattern. A stone had also been found at Medeba, a hard granite block, having in its centre a representation of the sun, and on either side a moon, and beyond is a star surrounded by five moons."

"The last ruin was Umm el Rasas, visited simply to investigate the so-called serpent stone, of which Mr. Shapira had a copy, a block of about 30 in. side, with a bilingual inscription, and a figure apparently of a scorpion and a serpent. Unfortunately, their intention became known to the Hammydeh, and, on arriving at the place pointed out, no stone was found, but surrounding stones had been disturbed, and there was evidence of a large body having been moved. Crossing accidentally the very line along which the stone had been taken, similar traces were visible at intervals of 50 to 100 yards, and finally a cistern, with indications as though a heavy body had been thrown into it. Descending, it was found filled with stones, but time and the temper of the people would not allow of a minute investigation."

"From thirty to forty pieces, some of which I have sketched, were brought by Sheikh Ali Diab, as well as a fine pot, with an extremely bold inscription in plain Phœnician characters, found at Khirbet Jemil (?), near Umm el Rasas. The translation will be interesting, as there seems a possibility of its being a votive sentence regarding the ashes of the dead; the pot was closed at the top, and has seven apertures, through which the ashes may have been inserted."

"The expedition now returned to Zamât and Hesban, after a visit of eleven days to the country. It is to be regretted that it became necessary to undertake it, as the chance of obtaining any further specimens on reasonable terms is materially damaged. The country of the Hammydeh is now impassable, and it is with great difficulty that a further collection is being got together."

#### SOCIETIES.

ASIATIC.—Nov. 18.—Sir D. F. M'Leod in the chair.—Mr. J. Fergusson, V.P., read a paper on portion of the route traversed by the Chinese traveller, Hiouen-Thsang, in India, between the years 730 and 744 A.D. The writer commenced by stating his reasons for distrusting the principles of criticism adopted by those who had hitherto attempted to follow the pilgrim in his travels. After explaining the rules he had framed, he proceeded to state that, in that part of the route he had selected for examination, extending over upwards of 3,000 miles, he had not found it necessary to alter the text of his author in a single instance, either for direction or distance; but, on the contrary, he had found the indications in the text so uniformly consistent and correct, that he believed they were in nearly all instances sufficient to determine, within narrow limits of error, the position of all the places mentioned. The author of the paper then proceeded to examine in detail each of the various stages traversed by Hiouen-Thsang, from the time when he crossed the Ganges at Patna, going southward till he crossed the Nerbudda on his route to Ballabhi; pointing out, as he went along, the discrepancies between his determinations and those of M. Vivien de St. Martin and General Cunningham, who had preceded him in the attempt of identifying the names of places occurring in the traveller's narrative. The discrepancies between his conclusions and those of the scholars who preceded him in

the inquiry are so great, that the question is evidently one of principle rather than of detail. In the opinion of the writer, the remaining two portions of Hiouen-Thsang's journey—namely, from the time of his entering the Cabul valley till he crosses the Ganges at Patna and enters Magadha, and that which extends from the time he left Ballabhi till he returned to Nalanda—require re-examination quite as much as the middle portion.

**ENTOMOLOGICAL.**—Nov. 18.—H. W. Bates, Esq., in the chair.—Mr. S. Stevens exhibited an example of *Vanessa antiopa*, taken by Mr. W. C. Hewitson in his garden, near Weybridge, so lately as the 1st inst.—Mr. H. Vaughan exhibited *Crambus verellas*, a moth new to Britain, captured at Folkestone by Mr. C. A. Briggs; also varieties of *Vanessa atalanta* and *Pyrausta cardui*.—Mr. Meek exhibited *Nephopteryx argyrella*, a species of Phycidae new to Britain, from near Gravesend; also varieties of British lepidoptera.—Mr. Meldola exhibited a beautiful drawing of the dark form of the larva of *Acherontia atropos*.—Mr. Wallace forwarded exuvie of some insect, apparently one of the Tineina, which had committed ravages among the dried mosses and lichens collected by Dr. Spruce, in Brazil.—Mr. Müller read notes on the entomological papers existing in the 'Verhandlungen der schweizerischen naturforschenden Gesellschaft,' from 1823 to 1864.

**STATISTICAL.**—Nov. 19.—Dr. W. Farr, President, in the chair.—The following gentlemen were elected Fellows: His Grace the Duke of Bedford, Messrs. Spriggs, J. W. Carrillon, E. Hubbard, and J. Aldridge.—The President delivered his opening address.—The address was followed by a Report, from Mr. S. Brown, 'On the International Statistical Congress which assembled at St. Petersburg this Year.'

**PHILOLOGICAL.**—Nov. 15.—A. J. Ellis, Esq., President, in the chair.—Miss F. Nesbitt was elected a Member.—The paper read was 'On Vowel-Intensification,' by Mr. E. L. Brandreth. He considered that whenever vowel-intensification, or the raising of simple vowels to stronger sounds, takes place in any language, there has always been either a shifting of the accent on to the vowel or else a greater stress of the voice has fallen on it, owing to the loss or weakening of adjoining syllables; and thus the accent in one way or the other was the cause. He explained how, physiologically considered, the additional breath of the accent produced the effect attributed to it. He showed that *quoniam* in Sanscrit was clearly occasioned by the accent. The *ablaut* of the perf. sing. in the old Teutonic languages he attributed to the same cause. All the vowel-intensification of more recent date in modern languages, such as many of the diphthongs in German and French, and of the compound vowels *e* and *o* in Italian, he attributed to increased accent and compensation for the loss of inflexional and other syllables, or of heavy terminations. He showed, however, that many diphthongs were not the immediate result of vowel-intensification, but that subsequent weakening must be taken into account. He then adduced a good deal of evidence in regard to the change of accent, the weakening of unaccented and loss of final syllables in English, and came to the conclusion that the existence of the diphthongs in modern English, in such words as "pride, desire, loud, devout," &c.—which, no doubt, were formerly simple vowels, and appear to have been so pronounced up to the age of Chaucer—was to be explained on the same principle.

**MATHEMATICAL.**—Nov. 14.—Dr. W. Spottiswoode, President, in the chair.—Dr. Hirst was elected as the new President, and the vacancies created by the retirement of Dr. Sylvester and the Hon. J. W. Strutt were filled up by the Rev. R. Harley and Mr. J. W. L. Glaisher.—The papers read, either wholly or in part, were, 'Remarks on some Recent Generalizations of Algebra,' by the ex-President, 'Sur l'Intégration des Fonctions Circulaires,' by M. Hermite, 'Investigations of the

Disturbance produced by a Spherical Obstacle on the Waves of Sound,' by the Hon. J. W. Strutt, 'On the Mechanical Description of a Cubic Curve,' by Prof. Cayley.—Prof. Henrici exhibited several models of cubic surfaces, and pointed out their characteristic properties; and Prof. Clifford made remarks 'On a Theorem relating to the Polyhedra with Triangular Faces, analogous to Mr. Cotterill's Theorem for Plane Polygons,' with illustrative models.—Mr. R. Pendlebury, Fellow of St. John's College, Cambridge, was proposed for election.

**ANTHROPOLOGICAL INSTITUTE.**—Nov. 19.—Sir J. Lubbock, Bart., President, in the chair.—The Rev. D. I. Heath read a paper 'On the Moabite Jars and Inscriptions lately purchased by the Germans.' The author entered first into the philological and other arguments in favour of their authenticity. The following is Mr. Heath's translation of the inscription on the first jar:—"Inscription on his jar dedicated by Jai, servant of Isaac in Mesha, such as is raised in devotion to Nataracu. This is a devotion to Dov, wife of Domiodu, the same who, in the might of her knowledge, has been incorporated with Mesha. She is united with Hachuasho in Mesha, raised to unity with Daocush. May he be gracious."—A paper by Capt. Burton, supplemented by Dr. Blake, 'On Human Remains from Iceland,' was also read.

#### MEETINGS FOR THE ENSUING WEEK.

- MON.** Actuarial, 7.—'Reversionary Life Interests as Securities for Loans,' Mr. J. B. Sprague.  
— Surveyors, 8.—'Mineral and Minerals,' Mr. A. Rogers.  
— Royal Academy, 8.—'Anatomy,' Mr. R. Partridge.  
— Society of Arts, 8.—'Practical Applications of Optics to Arts, Manufactures, and to Medicine,' Mr. C. M. Tidy, Lecture I. (Cantor Lecture).  
— Social Sciences, 8.—'Proposed Examination of First Grade Schools by the Universities,' Rev. E. A. Abbott.  
— Geographical, 8.—'Survey of the Garo Hills and Ascent of Mount Hylas,' Major H. H. Godwin-Austen; 'Account of the Looshat Country, from the Reports of the Surveyors.'  
**TUES.** Civil Engineers, 8.—'Abad-Walek Sugar Factory,' Upper Egypt, Mr. W. Anderson.  
**WED.** Telegraph Engineers, 7½.—'On Lightning,' Mr. W. H. Preece.  
— Archæological Association, 8.—'Roman Villa at Teston, Kent,' Mr. J. W. Grover.  
— Society of Arts, 8.—'Technical Education, and the Means of Promoting It,' Mr. T. Webster.  
— Literature, 8.—'Difficult Words and Phrases occurring in Shakespeare's Works,' Part I., Dr. C. M. Ingleby.  
**THURS.** Royal Academy, 8.—'Chemistry,' Mr. S. F. Barré.  
— Antiquaries, 8.—'The Milites Stationarii considered in Relation to the Hundred and Tithing of England,' Mr. H. C. Coote.  
**SAT.** Royal, 4.—Anniversary.

#### Science Gossip.

**LIEUT. GRANDY, R.N.**, the commander of the "Livingstone Congo Expedition," will sail from Liverpool for the west coast of Africa on the 30th of this month. The December number of *Ocean Highways*,—a periodical which seems likely to serve the same purpose in England that Dr. Petermann's *Mittheilungen* does in Germany,—will contain a paper, with a map, by Lieut. Grandy, 'On the Congo Region.' Sir Bartle Frere and his suite left England last Thursday, the 21st. Lieut. Cameron, R.N., the commander of the "Livingstone East Coast Expedition," will proceed to Zanzibar with Sir Bartle, on board the *Enchantress*.

WE believe that at the meeting of the Society of Antiquaries for December the 5th, a paper will be read by the Rev. W. C. Lukis, of megalithic fame, in reply to certain views promulgated by the author of 'Rude Stone Monuments,' which have excited no small obloquy among antiquaries. At the commencement of the ensuing year, the series of Exhibitions of Prehistoric Remains, which the Society has held in previous sessions, will be continued in an Exhibition of Bronze Implements and Weapons. The Exhibition will open on the 16th, and will close on the 30th of January, 1873.

At the Royal Horticultural Society, South Kensington, a meeting was held on the 13th, to consider the best means of promoting a representation of British Horticulture at the approaching great Industrial Exhibition, at Vienna.

**BISCHOF'S** 'Chemical and Physical Geology,' which was translated by the Cavendish Society, is a work well known in this country. A supplementary volume has just been published at Bonn, edited by Prof. Zirkel, of Leipzig. This supplement contains the final results of Prof. Bischof's labours, and can-

not fail to be of considerable value to all who are studying the philosophy of the Earth's mutations.

A CORRESPONDENT writes:—"The question of admission of women to medical degrees in Edinburgh University has been rather unexpectedly solved, at least for the present. Miss Jex Blake, a foremost champion of the movement, has actually been plucked in her examinations, and sent back to complete her scientific studies."

It has long been a problem of importance to recover the tin from vessels manufactured of tin-plate; but, up to the present time, it has not been satisfactorily answered. When the enormous consumption of tin-plate, in cans for preserved meats and fruits, is considered, it will be seen how large a quantity of a valuable metal is lost. The *Scientific American* informs us that the Manhattan Metal and Chemical Company are working a process, by which the tin is recovered. The process is essentially one of dissolving the tin from the iron, by the action of hydrochloric acid, nitric acid, and chlorate of potash, and precipitating it in a metallic form with zinc. A profit of about 55 dollars is said to be realized upon each ton of waste tin-plate treated.

The first volume has appeared, at St. Petersburg, of a Russian translation of Mr. E. B. Tylor's 'Primitive Culture.' The German version of the same work is also announced as being just about to appear; and a French translation of Mr. Tylor's 'Early History of Mankind,' with notes by the translator, M. Emile Cartailhac, and by M. Quatrefages, is stated to be in preparation.

The *Telegraphic Journal*, edited by the Rev. William Higgs, has just made its appearance. It is well supported; papers are contributed by Sir Charles Wheatstone, Sir James Anderson, and Mr. Latimer Clark; and much useful information on telegraphy is given in a sufficiently popular form. We learn from this journal that the total number of electric cables laid under the sea is 213, and that their total length in miles is 45,733. While speaking of sea cables it may be noted, on the authority of the *Adelaide Observer*, that the telegraphic route from Falmouth to Port Augusta is 12,650 miles.

UPON the Sandwell estate, near West Bromwich, in South Staffordshire, a trial shaft has been for some time in progress in the expectation of finding coal. The extension of the thick coal of South Staffordshire in that direction has been a problem of great scientific as well as commercial interest. The sinking has been carried to the depth of 200 yards, and it is now believed that the workmen have reached the limestone shale, and if so there is no chance of finding coal below it. Should this be the case, it will be regretted by many; but the experiment is in many respects of high scientific value.

DR. HODGES has communicated to the Chemico-Agricultural Society of Ulster the fact that, in addition to the titanium detected by Mr. Riley in the iron ores of Antrim, vanadium has now been discovered. Mr. R. Apjohn has also detected this metal in the basalt of the Giant's Causeway.

M. PICOT has observed that silicate of soda exerts a powerful effect in entirely arresting or greatly reducing the activity of alcoholic, lactic, and putrefactive fermentation. This fact, published in the *Comptes Rendus* of November 4, will probably have some practical uses.

IN Dr. F. Vorwerk's *Neues Jahrbuch für Pharmacie*, &c., of September, there is a paper by M. G. Gläser, entitled a 'Chemical Investigation of German and other Wines,' which is of considerable interest, giving the weight per cent. of alcohol, grape sugar, free acid, and mineral matter in a considerable number of wines.

L'Institut, for the 13th of November, contains, under the head of 'Photographie Astronomique,' a notice, by M. Faye, of the photographs of the moon obtained by Mr. Rutherford in the Observatory of New York, and also of the photographs of some double stars. These are so remarkable for their beauty and correctness, and promise so

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much as records of astronomical phenomena, that we direct attention to this notice.

At a meeting, held on the 25th of September last, it was moved that the Royal Society of Arts and Sciences of Mauritius should convey to Dr. Hooker the feelings of regret and sympathy with which they had learned that differences had arisen between him as Director of Kew Gardens and the First Commissioner of Works, as well as their earnest hope that Dr. Hooker (whom the Society has the honour of numbering among its members) will succeed in maintaining himself in the directorship, which he has held with such distinction to himself and advantage to the public.

The *Monthly Record* of results of observations taken at the Melbourne Observatory, for July, has reached us. It records a remarkable meteor, seen at the Observatory, and by Mr. G. W. Robinson, of Berwick, on the 30th of that month, giving "a brilliant rosy-pink light, which lighted up the place all around, giving as much light as the moon when at the full." It burst "with a double clap, like distant thunder."

Dr. HOCHSTETTER, in the *Revue Hebdomadaire de Chimie*, describes some curious experiments with sulphur, which serve to explain some volcanic phenomena. When sulphur is melted under water, and with a pressure of 45 lb. to the square inch, the sulphur absorbs some of that fluid. As the sulphur cools, this is driven out as steam, accompanied by explosions. When the quantity of sulphur is large, an upheaving takes place, craters are formed, and molten sulphur is ejected.

## FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE ELEVENTH WINTER EXHIBITION OF SKETCHES and STUDIES WILL OPEN on MONDAY NEXT, November 25, at their Gallery, 5, Pall Mall East.—Admission, 1s.  
ALFRED D. FRIPP, Secretary.

NEW BRITISH INSTITUTION, 39a, Old Bond Street.—THE WINTER EXHIBITION OF PICTURES IN OIL AND WATER COLOURS NOW OPEN.—Admission, 1s. T. J. GULLICK, Sec.

NOW OPEN, the WINTER EXHIBITION of the SOCIETY of FRENCH ARTISTS, 165, New Bond Street, from Ten to Five.—Admission, 1s., Catalogue included.  
Director, Mr. DURAND RUEL.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—EXHIBITION of CABINET PICTURES in OIL.—THE SIXTH ANNUAL EXHIBITION is OPEN Daily, from half-past Nine till half-past Five o'clock.—Admission, 1s.; Catalogues, 6d.  
GEORGE L. HALL, Hon. Sec.

TWENTIETH ANNUAL WINTER EXHIBITION of CABINET PICTURES, by BRITISH and FOREIGN ARTISTS, is NOW OPEN at the French Gallery, 15, Pall Mall, from half-past Nine till half-past Five o'clock.—Admission, 1s.; Catalogues, 6d.  
Will close on Saturday next.

NINTH ANNUAL EXHIBITION of WATER-COLOUR DRAWINGS, at F. M. Leach's New Gallery, is NOW OPEN from 10 until 6 o'clock. Admission by presentation of address card.—7, Haymarket, next the Haymarket Theatre.

DORÉ'S GREAT PICTURE of 'CHRIST LEAVING THE PRETORIUM,' with 'Triumph of Christianity,' 'Christian Martyrs,' 'Francesca de Rimini,' 'Neophyte,' 'Tania,' &c., at the DORÉ GALLERY, 30, New Bond Street. Ten to Six.—Admission, 1s.

ELIJAH WALTON'S COLLECTION of NEW OIL and WATER-COLOUR PAINTINGS NOW ON VIEW, at 4, Westminster Chambers, Victoria Street, Westminster. Open from Ten to Five.—Admission, 1s.

THE EXHIBITION of SKETCHES and DRAWINGS made in the HOLY LAND, EGYPT, NUBIA, and CONSTANTINOPLE, by Mr. H. A. Harper, is NOW OPEN in the Galleries of Messrs. Thomas Agnew & Sons, 5, Waterloo Place, Pall Mall.—Admission, including Catalogue, 1s.

## ANTIQUITIES FROM CYPRUS.

WE have already mentioned General di Cesnola's Collection: but we may now indulge in some detailed remarks. The antiquities he has brought from Cyprus, statues, vases, vessels of various kinds, weapons, toys, &c., number ten thousand. Among the most interesting are the statues in limestone, discovered in March, 1870, and but lately brought from Golgos, which is situate near the centre of the island, and is the site of two temples of Venus, one circular, the other rectangular in plan, and less ancient than its fellow. The history of the discovery of these works is in itself curious. The sanctuaries of Cyprus, unlike those of Phœnicia, were for the most part in the valleys. Certain peculiarities of the worship, such as the necessity of maintaining doves, &c., for the service of the goddess, may have influenced the choice of localities. The edifices at Golgos are no excep-

tion to the rule. M. de Vogüé, the famous anti-quary, was the first to dig at Golgos for remains: Beginning near the spot which yielded these extraordinarily interesting objects, he, we understand, drew a trench in a certain direction from the summit of some rising ground, and, afterwards, on its side; but here his labourers, after keeping a line, turned at an obtuse angle to the left, and ultimately abandoned the search as yielding only indifferent results. General di Cesnola, Consul for the United States in Cyprus, determined to commence excavations at or close to the spot where his predecessor had diverged to the left. Within a short distance of the angle, a few blows of the tools brought to light a colossal statue, in limestone, of a priest of Venus, standing erect, grasping a brace of doves in his left hand, and a small vessel or incense box in the other hand. Other discoveries, such as a wall of masonry, the boundary of an edifice which was oblong in plan, followed. A gateway, nine English feet wide, was found on the north side; on the east side, another gate, eight feet wide. The interior of this edifice was filled with statues of all sizes: some were colossal. Most of them were lying on the earth, either entire or nearly so, and several showed by marks on the heads—which, still united to the trunks or lying close to them, were readily identified—how they had been overthrown. Blows of axes or heavy instruments had knocked off parts of the faces, sometimes carrying away a curl, an ear, or otherwise damaging a cheek or a neck. These injuries were probably due to the orders of Theodosius, the iconoclast emperor, who caused so many "idols" to be thrown down. The figures are of the kind known as "attached," i.e. they stood with their backs against or near to the walls, and were not intended to be seen from behind. On the walls of the sanctuary were bas-reliefs and inscriptions; some of the latter being of considerable length, with *ex-votos*. Among the *débris* were utensils for the cultus of Venus. Owing to the climate of Cyprus and other circumstances, the surfaces of these antiquities are scarcely impaired. As the statues were hurled from their pedestals, so they lay. They may be seen now, almost as fresh as when the native sculptors left them. The exterior of the temple was unpretending.

It may be well to say that the interest of these statues is almost entirely archaeological. As sculptures, they are of no importance; yet we question if any collection of equal numbers, and of the same kind,—even the statues from Xanthus,—surpasses them in antiquarian interest, their special peculiarity being that they are the productions of a local school of carvers, who, in the course of a considerable period of time, represented more than one phase of antique Art, accordingly as they laboured under the influence of Assyria, Egypt, Greece, or Rome. Indeed a vivid imagination might claim some features as of Phœnician origin. However this may be, there is no question of the remarkable character of these statues. The transitions of style in these works cannot be examined for a moment, by any one who is capable of appreciating the subject, without his feeling an interest which amounts to fascination. Besides the colossal statue of the priest holding the doves, which was discovered first, we have half a statue of another priest, holding a bough of olive; and another, full length, with a head of maize and a patera, crowned with jonquils—a flower still common in Cyprus—and laurel. This figure is robed in the Greek manner, and there are evident traces of the influence of Greek Art on the local style of the sculptor. Near it is a priest, wearing an Egyptian head-dress,—a sort of coif, very common in works from the Nile. In this, as in other figures, the effect of a realistic tendency in the carver's mind, associated with undeniable signs of Nilotic influence, is curiously obvious in the mode of marking the eyebrows. Another priest has his beard and hair entwined with ornaments. This is apparently Greekish. He has a Gorgon on his tunic, and wears a bracelet, which retains a simple Egyptian form. He has on his belt the peculiarly Egyptian-winged globe. Near him is an Egyptian king, wearing the *pschent*, or double

crown, and the double *ureus* of his sovereignty. Then we have a colossal statue of Hercules with his club and lion's skin, the head drawn over the forehead of the god: this is early Greek. The colossal priest with the doves also belongs to early Greek sculpture. He wears a helmet, or mitre, richly carved, from beneath which his long hair escapes to fall in crisped tresses on his shoulders. One of the latest examples is a fractured group of an accouchement, good Greek work, and very curious indeed. A slab, cut from the pedestal of the statue of Hercules, represents the hero driving the cattle of Geryon. He is also represented on a pedestal as a divinity, and the slaying of the dog Orthros is painted red in the background. Many of the statues have obviously been coloured.

Among other antiquities from Idalium and Golgos is a large collection of statuette of Venus. Among them is a rude, hideous morsel of uncouth clay, while another figure shows distinct evidence of the purest Greek love of beauty. On these also there are traces of colour. There is a collection of statues riding in chariots, with "practical" wheels, apparently parts of a procession, which have also been coloured, besides a large number of vases, of many sizes and all kinds, and, curiously enough, what looks like a representation of a vase-seller, who plays on a pipe or some similar instrument, and has before him several vases. These are fastened to or rest on a circular ring of clay, to which the figure of the seller, if such he be, is likewise attached. There is a large collection of lamps, many characteristic of the cultus, and much glass, chiefly from Idalium. Among the curiosities are several of a kind not unknown to antiquaries. They are neither more nor less than feeding bottles for infants, the necks of which are removable, so that the vessel may be charged, and in the neck is an aperture, which might be stopped by the pressure of a thumb, so as to stay the flow of the liquid. A considerable number of bronze spear-heads of various forms and sizes may be observed.

There are, as we said above, no fewer than ten thousand antiquities in this collection. Those exhibited in Great Russell Street are far from being the whole, or even the greater part, of the treasures which it comprises. We learn, with regret, that this valuable collection has been lost to this country. The Metropolitan Museum of New York will obtain the 10,000 objects for 10,000*l.*, with two years to pay the money in, if such time be required.

## MRS. CARPENTER.

MRS. M. S. CARPENTER, who died on the 13th, was the daughter of Capt. Geddes, and was born at Salisbury in 1793. The absurd statement has been made that she was the daughter of Andrew Geddes, A.R.A., who was only her senior by four years, and of a Scotch family, with which she was in no way connected. She first studied art from Lord Radnor's Collection at Longford Castle, and came to London in 1814, when she soon secured a great reputation as a portrait-painter. In that year she first exhibited, at the Royal Academy, a portrait of Mrs. Sparke, and at the British Institution, 'Fortune-Teller' and 'Peasant Boy.' From that time up to 1866, scarcely a year passed without her exhibiting portraits and fancy subjects, all admirably painted and gracefully treated. Among them may be mentioned Mr. Justice Coleridge, Lady King, daughter of Lord Byron, Dr. Whewell, John Gibson the sculptor (now in the National Portrait Gallery), 'Devotion,' the portrait of Anthony Stewart, the celebrated miniature-painter, 'The Sisters' (portraits of the artist's two daughters), and 'Ockham Church.' These three latter were purchased by Mr. Sheepshanks, and are now at South Kensington. There are engravings from many of her works.

In 1817, Miss Geddes married Mr. W. H. Carpenter, who, in 1845, was appointed Keeper of the Prints and Drawings in the British Museum. By him she had several children, her eldest son, William, being the well-known artist. Her husband

died in 1866, when the Queen settled a pension of 100*l.* per annum upon her. She certainly had high claims to the academic honours conferred upon Angelica Kauffman and Mary Moser. In private life, Mrs. Carpenter was genial and amiable, and her death is deeply lamented by a large circle of friends.

### Fine-Art Gossip.

THE private view of the Winter Exhibition of the Society of Painters in Water Colours takes place to-day (Saturday). The gallery will be opened to the public on Monday next.

It is understood that the election of two Associates of the Royal Academy will take place on or about the 15th of January next.

AN Exhibition of pictures and sketches by the late George Mason, A.R.A., will shortly be opened in the rooms of the Burlington Club.

PREPARATIONS are being made for enclosing in glass the highly-interesting group of statues of an officer of high rank and his wife or sister, No. 36, in the British Museum. The group is in limestone, and finely executed. It appears to have become dirty through handling or the accumulation of dust, so that it is a pity it was not protected sooner. We trust the opportunity will be taken to remove the "restorations" of a chin and a nose, which appear to be of putty or some other incongruous substance. A good many additions of this sort have unwisely been made, not only in the collection of Egyptian Antiquities, but to the Greek and Roman sculptures. Surely it is time they were taken away. The line which divides supplementary additions to antiquities, such as props and blocks intended to keep sculptures in positions convenient for inspection, from downright restoration has been closely approached of late in certain additions to marbles from the Mausoleum. By the way, one that signs himself "An Ignorant Correspondent" treats that pedantic terms, such as "ionic" and "peribolus," which are rife in these sculpture galleries, may be translated into English.

A CORRESPONDENT writes:—"Having seen Mr. Prinsep's painting of 'Lily' in the Dudley Gallery, I can fully endorse what your article states as to the general excellence of the work, but must beg permission to take exception to the manner in which the artist has finished the left upper eyelid on its inner side. Surely this must have been an oversight; the edge of the lid and the inner canthus of that eye have the actual and very lifelike appearance of a granulating sore, such as might have been caused by a bad attack of strumous ophthalmia. The proper application for such a condition is a crystal of sulphate of copper, or the young woman would be disfigured for life. As it is, I trust the artist's skill will suffice to repair what is at present, in every sense of the word, an 'eye-sore.'"

WE hear with dismay that a plan is under consideration for decorating the spaces under the apsidal windows of St. Paul's with intarsia work, such as M. de Triqueti designed with lamentable, not to say ridiculous, results for the walls of Wolsey's Chapel at Windsor. We do not object to the use of intarsia work in St. Paul's, in the place proposed, provided that it is designed and executed by competent artists, but if anything approaching the panels at Windsor, in weakness of design, conception, and execution, be placed in St. Paul's, the result will be to add another to those blunders which we had hoped ended with the wretched glass transparencies in windows which presented a magnificent opportunity for decorative art.

WHAT are called the "Envois de Rome," the productions of the most promising pupils of the French Academy in Rome, have been lately exhibited in the École des Beaux-Arts, Paris, and have attracted an amount of attention in that art-loving city which is utterly inconceivable in this country, where the exhibition of pictures and studies made for the prizes of the Royal

Academy, the only analogous exhibition in London, creates not the slightest stir.

OUR contemporary, *La Chronique des Arts*, is devoting part of its pages to a catalogue of the works of R. P. Bonington. The same journal publishes a list of art-works—a term which includes the meaning of its fellow, "works of art," but, in comprehending more, is not equivalent to it—commissioned by the City of Paris during the year 1872. It comprises twelve pictures, four statues for the façade of the Sorbonne; eight stained-glass windows for the nave of the church of St. Jean and St. François, and four other windows for the choir, lower tier, of the choir of St. Eustache; likewise six copper-plate engravings.

### MUSIC

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Sir Michael Costa.—FRIDAY, December 13, Mendelssohn's "ST. PAUL." Principal Vocalists: Madame Florence Lancia, Miss Enriques; Mr. E. Lloyd, Mr. Maybrick, and Mr. Santley.—Tickets, 2*s.*, 1*s.*, and 6*d.*, now ready. Subscription for the Series of Ten Concerts, 3*s.* 6*d.*, 2*s.*, 1*s.* 6*d.*. Subscribers now entering have an Extra Ticket for this Concert.

### OPERA BUFFA.

IT is strange that whilst *opera buffa* is on the rapid decline in Paris, where the school originated, it is an epidemic raging with full force in the metropolis. We have had French *opera buffa* at the Lyceum and the Gaiety, and it has reached the northern suburbs; for at the Islington Philharmonic Theatre, 'Généviève de Brabant,' after a year's performance, is still "running," and 'L'Œil Crevé,' at the Strand Opéra Comique, seems to be highly attractive. We have now to chronicle the opening of a third theatre, devoted to *opera buffa* in its Gallican form, for it must not be confounded with the Italian comic lyric drama which was caricatured by M. Thomas. MM. Offenbach and Hervé chiefly confine their burlesque to the Grand Opera-house works. Mr. R. Mansell, the new director of the St. James's Theatre, who mounted M. Hervé's 'Chilpéric' at the Lyceum, has made a bold venture in producing M. Offenbach's 'Pont des Soupirs,' which failed at the Bouffes-Parisiens, and was equally unfortunate when an attempt was made to revive it at the Variétés. The French did not take kindly to the absurdities of the Venetian Council of Ten, and the intrigues between two rival Doges, with a Dogess Catarina enamoured of a page, Amoroso; but M. Offenbach's best music is to be found in his 'Bridge of Sighs,' and the Parisians were indisposed to accept his inspirations seriously, for he has eschewed, in many portions of the score, his one-finger tunes, and has really written some charming airs in the way of serenades and barcarolles. Again, his concerted pieces—trios, quartets, quintets, and sextets—are more cleverly constructed than is usual with him. His instrumentation is often elegant and refined: we refer specially to his *entracte* pieces, and to his very delicate use of clarionets, flutes, bassoons, and horns. M. Offenbach started as a show violoncellist, and an expert one he was; but he seems to have studied Mozart assiduously in the employ of the wood band, which he uses with more effect than the stringed in the 'Bridge of Sighs.' It is to be lamented that a musician who could write such a serenade as that of the Page in the first act, and two such tenor airs as are to be found in the second act, should have condescended, in the same work, to turn to account vulgar American tunes, such as the once popular 'Jump Jim Crow,' and other clap-trap themes. Where he has parodied Meyerbeer, he shows musical wit. It is too late in the day to ignore *opera buffa* in this country; it has taken strong hold of the present race of playgoers, and will exhaust itself eventually, it is to be hoped, like the English burlesque. French *opera buffa* writers have, at all events, spared the masterpieces of their great dramatists, and that cannot be affirmed of concocters of British burlesque. Mr. Henry Leigh has ably adapted the French view of the Adriatic Republic, softening and subduing the original dialogue, which the licenser would have pronounced

too indelicate for English ears; but if the 'Bridge of Sighs' is destined to have any long hold on the public, it will depend mainly on the music and the rich *mise en scène*. The scenic artist, Mr. Julian Hicks, for his Canaletti Venetian views, and the costumiers, Messrs. Auguste & Co., will participate largely in the success. There is an average band, conducted by Mr. A. Cellier, not a bad chorus, and three or four good leading singers. Reference may be specially made to the *Catarina*, Miss Augusta Thomson, who was trained in Paris as a vocalist; to Mr. F. H. Celli (who is English), the tenor, who, as the usurping Doge, sang with tact and taste the two airs in the second act; to Miss Annie Beaucherc, the *Page*, for her serenade in the opening act; and to Mr. Rosenthal, the baritone basso. Mr. Celli, however, took a decided lead in the vocal department. The acting was of that familiar kind, dependent on angular distortion of the limbs and grotesque grimacing which burlesque has engendered here. The two Venetian spies reproduce the guttural "Ha! ha!" and "Oh! oh!" considered orthodox by Transpontine brigands. Mr. Dan Leeson, who was the Chief of the Council of Ten, nearly decided the fate of the piece by an unlucky order, prior to the delivery of a set speech, "To cut it short," which, with the readiness peculiar to the occupants of the upper part of the theatre, was taken up promptly; but a ballet, introducing two *danseuses*, came in time to conclude the 'Bridge of Sighs' in peace, and satisfactorily, it may be assumed, from the parting plaudits of the audience.

### CONCERTS.

THE Pianoforte Concerto in D minor, No. 4, Op. 70, by Herr Antoine Rubinstein, who is now making a most successful tour in America, was played for the first time at the Crystal Palace Concert last Saturday by Mr. Frits Hartvigson. Some may doubt whether the work ever can be made clear and intelligible, but certainly, if it is to be thoroughly understood, it must be executed by the composer himself, who, perhaps, alone is capable of expounding its meaning. Mr. Hartvigson has plenty of vigour, but his touch is not sympathetic, and his fingers do not always reach the right notes, unless, indeed, Herr Rubinstein has burlesqued Beethoven's discords. Obscurity must be associated with obliteration, and it was impossible to trace any symmetry in the confused forms of the opening and final movements, the last one, indeed, being a *charivari*; but in the song or romance, "Moderato assai," there was a touching theme, in which the instrument was made to sing eloquent music. In striving for originality in this most intricate concerto, the composer has run wild in eccentricity. In strong contrast was Haydn's intelligible and animated symphony in G, marked as the letter V by the Philharmonic Society, and played at one of Saloman's concerts in 1789, before the composer's visit to London to conduct the set of twelve grand ones. The slow movement, *largo*, is one of the most melodious and impassioned ever written by Haydn, who, as if to recover from pathos, added a *finale* full of irresistible impulse and rollicking gaiety. Herr Manns shines as a conductor in Haydn's works, and the re-demand of the spirited *allegro* was imperative. The overtures were Cherubini's vigorous 'Abencerrages,' and, with Moore's words, Sir W. Sterndale Bennett's fantasia overture, 'Paradise and the Peri,' which is difficult to fathom, despite the printed key. Mr. J. H. Pierson, the tenor who made an unexpected debut in Exeter Hall, at the Sacred Harmonic Society's concerts, in place of Mr. Vernon Rigby, who was ill, sang at Sydenham for the first time, and made a favourable impression as regards voice, but not as regards style. Miss Edith Wynne sang expressively the air, 'Far greater in his lowly state,' from M. Gounod's 'Reine de Saba.'

The Saturday Popular Concerts were commenced on the 16th, the executants being Herr Straus, Herr Ries, M. Zerbini, Signor Piatti, and



Herr Halle, with Mlle. Nita Gaetano, vocalist. On the 18th, the same artists, with the exception of the singer, who was replaced by Signor Frederici, appeared; but there was no novelty in either programme.

Routine *répertoires* of pianoforte pieces abound; there is a deluge of them,—it is so safe to rely on the accepted masterpieces. It requires, therefore, moral, or rather artistic courage, for a musician to abandon the beaten track, and to make known the works of living composers, about whom there are divided opinions. Mr. Walter Bache is one of the bold pioneers who persevere in presenting novelty, and he naturally clings to his preceptor, Dr. Liszt, who, from being of the Fantasia school, has soared to more elevated regions of thought. Last Monday, at a recital in the Hanover Square Rooms, Mr. W. Bache played Dr. Liszt's transcription of Herr Wagner's 'Tannhäuser' March, and also Nos. 1, 2, and 3 of Liszt's 'Consolations,' together with his 'Eclogue' ('Année de Pélerinage'). Besides these pieces, the pianist executed three of Chopin's dreamy works, the 'Nocturne,' Op. 27, in D flat, the 'Prelude,' Op. 28 in G, and the 'Étude,' Op. 10, in A flat; Mendelssohn's 'Prelude' and 'Fugue,' Op. 35, in E minor; and Beethoven's 'Sonata,' Op. 31, No. 3, in E flat. Mr. Walter Bache is master of the keyboard; he has both delicacy and power. Miss Ellen Horne sang airs between the pianoforte pieces. All of the latter the performer played from memory—rather a perilous practice.

At the Royal Albert Hall, on the 21st, Mendelssohn's 'Elijah' was repeated, under the direction of Mr. W. Carter, with Mr. Hoyte at the organ. The solo singers were Mesdames Lemmens, J. Elton, E. Andrew, Julian, Messrs. H. Guy, A. James, Newman, Pyatt, and Lewis Thomas. Sir Henry Bishop's birthday was commemorated last Monday, at the People's Concerts, by a selection from his vocal pieces, sung by the Misses Banks, Bailey, Laura Baxter, Messrs. Wilbye Cooper, S. Graham, and Winn; with Mr. C. J. Hargitt, conductor.

#### Musical Gossip.

WE must defer, till our next issue, our comments on the performance of Handel's 'Judas Macabæus' by the Sacred Harmonic Society last night (Friday), in Exeter Hall, conducted by Sir Michael Costa.

A SERIES of English Opera performances has been commenced at the Standard Theatre, under the direction of Mr. Aynsley Cook, who has associated with him Miss Blanche Cole, Miss Fanny Haywood, Mr. Nordblom, Mr. Cotte, and Mr. Sidney Naylor as conductor. Sir Jules Benedict's 'Lily of Killarney' was the opening opera.

ROSSINI'S 'Stabat Mater' will be given in the Royal Albert Hall this evening (Saturday), conducted by Mr. W. C. Cusins, and will be followed by an operatic selection, with the leading singers of Her Majesty's Opera.

ANOTHER agreeable addition to the Royal Gallery of Illustration is the new entertainment by Mr. F. C. Burnand, 'Very Catching,' the music by Mr. J. L. Molloy. The author calls it 'A Fishing Piece.' It is an angling scene on the banks of the Thames, for which Mr. J. C. Connor has supplied an appropriate scene. Mrs. German Reed and Mr. A. Cecil are Mr. and Mrs. Smiggle; there is a pair of lovers, in Miss Dora Keetle (Miss Fanny Wilton) and young Mr. Dibble (Mr. Corney Grain); and a lively attorney, Mr. Dabble (Mr. A. Reed). The plot turns on the old device of the finding of a real will, in this piece fished out of the river, after Dabble in a diving dress has failed to get it. The acting is lively, and the music is pleasant and unpretentious. Coupled with Mr. W. S. Gilbert's 'Happy Arcadia,' the Gallery of Illustration is fortunate in 'Very Catching' as an extra attraction.

THE members of the London Gregorian Association have had their second annual meeting in St. Paul's Cathedral, the Rev. Mr. Moore in the chair. The members propose to have a National Choral Festival in St. Paul's Cathedral triennially; and the

Report states that the Gregorian tones are gaining strength in the country.

MR. SIMS REEVES has been singing at Herr Halle's Manchester concerts, in Handel's 'Jephtha,' with all his pristine power. The tenor had a most cordial greeting after his long absence from severe illness. Madame Lemmens, Madame Patey, and Mr. Lewis Thomas were charged with the other solos in the oratorio, the great air of which, "Waft her, angels," was delivered in Mr. Sims Reeves's most impassioned style.

THE Brixton Choral Society will perform Sir Michael Costa's 'Eli' next Monday, conducted by Mr. W. Lemaire.

THE French National Assembly, having given no countenance to M. Verger's plan of inaugurating their session by a concert at Versailles, the Impresario abandoned his scheme, and in lieu thereof he organized for the 18th inst. a performance of the 'Sonnambula,' by his Italian troupe, at the Versailles Theatre. To give a work the plot of which has reference to a state of somnambulism is, however, but an equivocal compliment. In the meanwhile, the Salle Ventadour is sadly in want of an attractive *prima donna*, no *débütante* as yet having taken the Parisian amateurs by storm. The only genuine success has been that of M. Capoul, the tenor.

At the Grand Opera-house, in Paris, new artists are constantly tried. A. M. Prunet, tenor from Toulouse, has essayed 'Faust,' M. Gounod's opera, but was found deficient both in vocal and dramatic power, being in fact a light tenorino.

M. GEORGES BIZET is setting, for the Opéra Comique, a libretto by MM. Meilhac and L. Halévy, based on Mérimée's late 'Carmen.'

M. LEGOUVÉ's French drama, 'Deux Reines de France,' with M. Gounod's music, will have been produced by this time in Paris, at the Italian Opera-house.

THE committee of the Conservatoire, in Paris, under the presidency of M. Ambroise Thomas, having submitted to the Minister of Fine Arts a list of songs, duets, trios, and quartets, proper to regenerate popular vocal music in France, the Government has ordered the publication of the collection, the expense thereof to be paid out of the public purse. It is also proposed to place the principal theatres in France in the same category as those of Paris, so that the State will contribute to the support of the drama and opera throughout the country.

AFTER Madame Adelina Patti's benefit in Moscow, on the 26th inst., she goes to St. Petersburg, where Herr Wagner's 'Lohengrin' is to be mounted, Madame Patti having consented to appear as Elsa. This may be regarded as the precursor of its production next season at Covent Garden; and Mr. Mapleson also proposes to bring it out at Drury Lane, having the advantage of the services of Signor Campanini, who sustained the tenor part at Bologna and Florence last year, when the work was so successfully produced in Italy for the first time. We have received *Il Monitore di Bologna*, the *Gazzetta dell'Emilia* of Bologna, and the *Ancora* of the same city, and the *Trovatore* of Milan, fully confirming the account in last week's *Athenæum* of the failure of the 'Tannhäuser' at its production on the 6th inst. At the second performance it appears the disapprobation was still more decidedly expressed. We must confess we find the Bolognese audiences of the Teatro Comunale very inconsistent. If they could accept 'Lohengrin,' there is no reason why they should not have endured the 'Tannhäuser,' for both are of the same school; the former found favour with the Italians for the splendid orchestration, but in the latter the instrumentation is quite as masterly and imposing. One dose of monotonous recitative was probably regarded as sufficient, and the lack of melody in both operas may influence other audiences besides those of Italy. It caused the condemnation of 'Tannhäuser' at the Grand Opéra in Paris.

#### DRAMA

##### COURT THEATRE.

THE new "absurdity" at this theatre, 'Vesta's Temple,' exhibits a clever idea inadequately carried out. It might almost be thought a dream begotten of a surfeit upon Scarron's 'Roman Comique' and Théophile Gautier's 'Capitaine Fracasse.' A troupe of comedians find themselves imprisoned in a country town. Salaries have been unpaid for weeks, and insubordination among the members threatens to develop into mutiny. One only chance presents itself to the manager of escaping from the limbo in which he is confined. Should his new piece, 'Vesta's Temple,' prove the success he anticipates, he may satisfy all his creditors, and send about his business that discontented tragedian, Fitz Clarence, the leader of all rebellion in the company. Managerial indignation against this indispensable member of the troupe is allowed to show itself too soon, however, and the effects of this imprudence are disastrous. The play commences early, and works to a climax, at which the tragedian has to appear as an offended father. Until this part is reached all goes smoothly, and 'Vesta's Temple' trembles on the confines of success. The vengeance of the tragedian takes the form of a refusal to appear. All now seems over, for the audience, at fever heat, cannot wait, when an accident comes to the rescue. Theodore, the young lover, is the son of a tradesman in a neighbouring town. The beauty of Seraphina, the manager's daughter, has lured him into joining the company. Unfortunately, his father, old Bombazine, is in the pit during the performance, and has recognized his undutiful son. Prompt in action, Bombazine rushes upon the stage, resolved to rescue his child from such damaging associations. His words of indignation are exactly appropriate to the occasion in the play, and Gummidge, the manager, at his wits' end for a means of escape, seizes on this opportunity, and includes Bombazine, so to speak, in the frame of the dramatic picture. The audience roar approval, the piece is saved, and the astonished linen-draper finds himself possessed of unmistakable stage talent. Stage madness follows, as a matter of course, and, sanctioning forthwith the union of the lovers, Bombazine resolves upon embracing a profession for which he has displayed such special, if late found aptitude. Good days are now in store for the Gummidge company, since the well-filled shelves of Bombazine's shop are certain to be emptied to supply their further needs. The idea is not new. Something similar formed the basis of a play given in Paris more than a score years ago, and incidents not wholly unlike those described occur in Mr. Selby's comedy, 'Behind the Scenes.' The most amusing part of the representation is that the company, playing to imaginary spectators behind the stage, all act with their backs to the real audience. The stage presents the "behind scenes" of a theatre, and the shifts to which the bankrupt management is driven prove exceedingly amusing. At the outset the piece is dull. It brightens as it proceeds, however, and becomes, in the end, thoroughly diverting. The Swedish original has had, it is said, a run of nine hundred nights in Stockholm. The adaptation is due to the author of the well-known 'Diary of a Besieged Resident.' Mr. W. J. Hill was droll as Gummidge, the manager, and Mr. Charles Kelly presented with some talent the tragedian. Miss Emma Barnett played agreeably the sentimental heroine, Seraphina. Adequately to present the play, however, the principal part, that of Gummidge, should be in the hands of a comedian able to fill up the outline the writer has supplied. Strongly as the system of "gag" is to be condemned in most cases, there are some occasions, of which this is one, where a part is especially designed to afford the actor an opportunity for its introduction. 'A Son of the Soil' has been revived at this theatre.

##### THÉÂTRE FRANÇAIS.

M. ÉDOUARD PAILLERON's three-act drama, 'Hélène,' has been produced with moderate success.

at the Théâtre Français. It deals with a stock theme of Parisian dramatists,—the questions whether extenuating circumstances may be urged in defence of a wife's infidelity, and how far a husband is justified in punishing the woman who has brought dishonour upon his name. In the present case, the offence has been committed before marriage, and the only treachery of which the husband has a right to complain is, that he has been kept in ignorance of an incident in the career of the woman he has chosen for wife. Jean Duprat, a physician, has married a young orphan, and has lived with her in almost unbroken happiness. Unfortunately, Hélène had in early life been seduced by a cousin, who, returning from sea, endeavours vainly to renew his intimacy. Though he cannot induce the heroine to accept his advances, René, as the young sailor is called, can gravely compromise her by remaining in her house in despite of her entreaties, and by throwing himself from the window upon the arrival of her husband. In this escape the youth is seriously hurt, and he is brought back into the house from which he has made so unconventional an exit. He is long in recovering health sufficient to enable him to meet in the field Duprat, who has little doubt as to the cause of his accident. Meanwhile, Hélène expiates dearly her first almost unconscious fault. Her husband has condemned her unheard, and treats her with silent, un pitying, and immovable contempt. Her attempts at explanation are vain; she cannot even obtain a hearing. Heart and brain seem yielding under this treatment, and she will probably end her days in an asylum, when a complete change is brought about. Death snatches away suddenly the brother of René, and leaves the youth the only son of a widowed mother. Some unsuspected influence of Hebrew blood, it is to be supposed, develops itself in the offended husband, since he gives up at once his cherished scheme of revenge; and, in sight of the tears of the afflicted mother, says to René,—

Allez-vous-en!

Est-ce que je pourrais vous tuer à présent?

His forgiveness is as uncompromising as his wrath, and Madame Duprat owes to the tears of another the pardon her own tears have failed to obtain.

It is not easy to pronounce a decided verdict upon this piece, in which something that is excellent is accompanied by much that is weak, and a little that is almost revolting. The duel between husband and wife is well depicted, and in this the whole interest centres. It receives additional value, moreover, from the interpreters, M. Delaunay and Madame Favart, who play their respective characters with admirable skill. The suffering of the woman becomes, however, too painful to witness, and the piece sins against Art in presenting a spectacle of conventional, undignified, and unheroic cruelty. The tortures practised by the Inquisition would be almost as fit a subject for dramatic exposition as the pains undergone by this woman at the hand of her husband. The less important characters are weak. A nobleman who wishes to marry the sister of M. Duprat, but, for fear of compromising the family honour, waits to see established the innocence of Hélène, and is continually approaching and again retiring, inspires contempt rather than admiration; and the character of the young sailor is so antipathetic, that true kindness to his mother would probably be inconsistent with sparing his life. Add to these faults that the verse is weak and poor, and reason is afforded to doubt whether the first night's success will be the precursor of a long run.

#### THÉÂTRE DES FOLIES-MARIGNY.

'LA VIE BRULÉE,' a two-act comedy of Madame Louis Figuié, has had a *succès d'estime* at this house. The aim of its plot, as indicated by the title, is to depict the life of the day, hurrying on at a pace that leaves scarcely time to care for honesty, while it treads absolutely underfoot such old-fashioned virtues as honour and modesty. Paul Bref, the hero, is a modern man of affairs. So busy is he

among inventors, brokers, bankers, agents, and others, that no leisure is afforded him for looking for a wife, and he leaves the care of providing him with one to a female friend. A result of this indiscretion is that he is on the point of marrying a certain Madame de Baltasoff, and committing to her charge his honour and fortunes, when he is rescued by the interference of an English (? Irish) gentleman, Sir Geoghean, who convinces him that the *soi-disant* Madame de Baltasoff is, in fact, Miss Mousseline, ex-dancer of Cremorne Gardens. The kindness of his newly-found friend does not rest here, but extends to furnishing him with a young, fair, and virtuous wife, who has grown up in secret adoration of the good qualities he has vainly striven to hide behind his business-like exterior. By means of this slight, and, it must be owned, rather absurd story, Madame Figuié has exhibited some clever caricatures. There are, among others, a baron, a Chevalier d'Industrie, who, by means of the telegraph, becomes husband, widower, and heritor in the course of a day; and a certain M. Witt, who, not having time in his business occupations to look after a mistress, dresses his wife to resemble a woman according to his tastes, and, like the Marchioness in Dickens's story, "makes believe" she is all he would have her. These and other not less preposterous personages prove amusing in presentation. The play was well acted by MM. Beaucé, Mendast, and Petit, and Mesdames Devaux and Barataud.

#### THÉÂTRE DES VARIÉTÉS.

ANOTHER comedy of MM. Meilhac and Halévy has obtained an unqualified success at this house, which has witnessed so many previous triumphs of these authors. 'Les Sonnettes' is intended as a species of pendant to 'Madame attend Monsieur,' and, like that well-known work, is a dialogue. Its exponents are M. Dupuis and Madame Céline Chaumont, the cleverest actors in this class of performance at present upon the stage. The subject of the play is a quarrel and reconciliation between Joseph and Augustine, respectively valet and *femme de chambre* of the Marquis and Marquise de Château-Lansac. Some unnecessary attentions on the part of Joseph to a certain Mlle. Sarah have produced a vigorous application of the hand of Augustine to the cheek of the astonished damsel, and a sufficiently explicit disclosure to the peccant husband of his wife's views upon his conduct. Those who are familiar with the acting of Madame Chaumont know what she can make of a situation like this. The performance evoked accordingly genuine and unceasing hilarity.

'La Mémoire d'Hortense' of MM. Labiche and Delacour has been given at the same house. Pigeonneau, a sufficiently selfish and egotistical *bourgeois*, sees with affright his son-in-law, Émile, in pursuit of a new wife after a five years' fidelity to the memory of a dead spouse. He has contrived hitherto, by appeals to the memory of the dear defunct, to render the young widower his servant. Resolved not to lose his advantages without an effort, he calumniates his son-in-law to the father of the woman he seeks to marry, and even tries to provide him with a mistress. His plots are unsuccessful, and the baffled *bourgeois* has to seek another victim. The character of Pigeonneau was cleverly played by M. Lesueur.

#### M. BALLANDE'S MATINÉES.

'LA MORT D'AGRIPPINE,' an old and almost forgotten tragedy of Cyrano de Bergerac, has been revived at the Matinées of M. Ballande. This piece, amidst many irregularities and absurdities, has genuine dramatic power and a certain measure of poetry. It resembles in its outspokenness, and, perhaps, in its turgidity also, the early works of Marlowe, and derives a certain measure of inspiration from Spain, the fountain-head of early dramatic literature in France. Séjan, boasting in his impiety, says in it—

J'ai six mois pour le moins à me moquer des dieux;

Ensuite, je ferai ma paix avec les dieux.

TERENTIUS. Ces dieux renverseront tout ce que tu proposes.

SÉJAN. Un peu d'encens brûlé rajuste bien des choses.

Séjan continues in language which becomes even more arrogant. In addition to this solitary tragedy, Cyrano de Bergerac wrote a comedy, 'Le Pédant Joué,' which is famous as having supplied Molière with the scene in 'Les Fourberies de Scapin,' à propos of which the father of Leandre exclaims, "Que diantre allait-il faire dans cette galère?" Guillaume, a character introduced in this piece, was also the original of the Lubins and Pierrots of subsequent comedy. De Bergerac's 'Histoire Comique des États et Empires du Soleil et de la Lune' is supposed to have suggested to Swift the idea of Gulliver. So little is known in this country about Cyrano de Bergerac, that one or two facts concerning him which French journals have not chronicled seem worth noting. He was the most famous duellist of his day, and was known in his regiment as *le démon des braves*. Some of his deeds seem incredible, and would be so were they not established on testimony difficult to resist. Hearing that a hundred *spadassins* were posted on a route by which the friend with whom he was staying, M. de Linière, was expected to pass, he seized a sword, and calling on De Linière to follow him, assailed the assassins with so much fury that he slew nine and put the rest to flight. He took offence at the comedian, Montfleury, and forbade him to appear on the stage for a month, speaking concerning him as follows: "Parce que ce coquin est si gros qu'on ne peut le bâtonner tout entier dans un jour, il fait le fier." Boileau writes of De Bergerac—

J'aime mieux Bergerac et sa burlesque audace  
Que ces vers où Mottin se morfond et nous glace,

which, after all, considering the character of Mottin's verses, is little enough to say. 'La Mort d'Agrippine' was played by Mlle. Karoly, Mlle. Jeanne Paya, a pupil of the Conservatoire, M. Dupont-Vernon, and M. Chatelain. It was preceded by a *conférence* of M. Vitu. There is little likelihood of this old-fashioned tragedy finding its way even as a curiosity on to the boards of a regular theatre.

#### Dramatic Gossip.

'THE MAN OF THE WORLD' was produced on Monday last at the Princess's Theatre, with Mr. Phelps in the character of Sir Pertinax Macsycophant. Miss Marston Leigh played Constantia; Miss Edith Stuart, Lady Rodolph; Miss C. Saunders, Lady Macsycophant; and Mr. E. Shepherd, Lord Lumbercourt, a part that was the best in the *répertoire* of the late Mr. Barrett.

In consequence of the temporary absence from the stage of the Haymarket of Mrs. Kendal (Miss Madge Robertson), due to the birth of a son, the part of Galatea, in Mr. Gilbert's comedy, is taken by Miss Ada Dyas.

MR. GILBERT'S comedy of 'An Old Score' has undergone some alterations, and will shortly be produced at the Court Theatre with its first title, 'Quits.' Miss Litton and Miss Hibbert (a young actress unknown as yet to London) will play in it. A burlesque, by Mr. Gilbert A'Beckett, entitled 'Charles the Second; or, History as it Should Be,' is also in preparation at this house.

It is stated that the Royalty Theatre is to be set apart for French plays, and that Madame Chaumont will shortly make her appearance there.

'PHILINTE,' by Fabre d'Eglantine, is the next novelty to be given by M. Ballande. The risk of the representation will, it is said, be borne by M. Marck, director of the company at La Haye, who will bring over his *troupe* in the morning to present it, and will return with them the same evening.

A *folie vaudeville*, in two acts, entitled 'Très Fragile,' has been successfully produced at the Théâtre des Folies-Marigny. Its authors are MM. Hermil and Henri Bugnet.

TO CORRESPONDENTS.—J. N.—Scrutator.—I. M.—R. W. D.—E. M.—W. S. W.—T. A.—R. G.—received.

Errata.—P. 638, col. 1, line 17 from top, for "Pitricus" read *Pitticus*; line 25, for "Palatinum" read *Palatinum*.



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